Digitized by Arya Samaj Foundation Chennai and eGangotri

LIB G.K.V.

PR
181.48
A5J
V.18

CC-0. In Public Domain. Gurukul Kangri Collection, Haridwar

THE JNL OF THE GANGANATHA JHA RESEARCH INSTITUTE

VOL. 18 1961-62

Digitized by Arya Samaj Foundation Chennai and eGangotri
CC-0. In Public Domain. Gurukul Kangri Collection, Haridwar

Digitized by Arya Samaj Foundation Chennai and eGangotri

110009

गुरुकुल कांगड़ी विश्वविद्यालय, हरिद्वार

पुस्तकालय

विषय संख्या R 181.48

पुस्तक संख्या A5J

आगत पंजिका संख्या V. XVIII P.1.4

पुस्तक पर किसी प्रकार का निशान लगाना वर्जित है। कृपया १५ दिन से अधिक समय तक पुस्तक अपने पास न रखें। 64045

CC-0. In Public Domain. Gurukul Kangri Collection, Haridwar

Digitized by Arya Samaj Foundation Chennai and eGangotri

यह पुस्तक वितरित न की जाय
NOT TO BE ISSUED

सन्दर्भ ग्रन्थ
REFRENCE BOOK

[illegible] गमार्थीकरण ११ [illegible]

CC-0. In Public Domain. Gurukul Kangri Collection, Haridwar

Digitized by Arya Samaj Foundation Chennai and eGangotri

CC-0. In Public Domain. Gurukul Kangri Collection, Haridwar

Vol. XVIII ]  NOV., 1961—AUG., 1962  [ Parts 1—4

Digitized by Arya Samaj Foundation Chennai and eGangotri

CHECKED 1973
Initial

# THE JOURNAL OF THE GANGANATHA JHA RESEARCH INSTITUTE

64045

ALLAHABAD

CC-0. In Public Domain. Gurukul Kangri Collection, Haridwar

Digitized by Arya Samaj Foundation Chennai and eGangotri

CC-0. In Public Domain. Gurukul Kangri Collection, Haridwar

Vol. XVIII ] NOV., 1961—AUG., 1962 [ Parts 1—4

Digitized by Arya Samaj Foundation Chennai and eGangotri

# THE JOURNAL

NOTE

The members who have been very kindly subscribing this Journal are informed that the publication of the Journal exclusively depends upon their sympathy. So those members who have not sent their arrear are requested to kindly send it and help the cause of higher researches.

Umesh Mishra
Secretary

ALLAHABAD

CC-0. In Public Domain. Gurukul Kangri Collection, Haridwar.

Digitized by Arya Samaj Foundation Chennai and eGangotri

CC-0. In Public Domain. Gurukul Kangri Collection, Haridwar

Vol. XVIII ] NOV., 1961—AUG., 1962 [ Parts 1—4

Digitized by Arya Samaj Foundation Chennai and eGangotri

# THE JOURNAL OF THE GANGANATHA JHA RESEARCH INSTITUTE

ALLAHABAD

CC-0. In Public Domain. Gurukul Kangri Collection, Haridwar.

Digitized by Arya Samaj Foundation Chennai and eGangotri

***Board of Editors***

Dr. B. C. Law
Dr. Jayakanta Mishra
Dr. Ishwari Prasad
Mm. Dr. Umesha Mishra

गुरुकुल ग्रन्थालय काँगड़ी

Published by
The Honorary Secretary,
Ganganatha Jha Research Institute
Allahabad

Printed by P. L. Yadava
at The Indian Press (Private) Ltd.
Allahabad

CC-0. In Public Domain. Gurukul Kangri Collection, Haridwar

110009

Digitized by Arya Samaj Foundation Chennai and eGangotri

JOURNAL

OF THE

110009

## AN APPEAL

Ganganatha Jha Research Institute, Allahabad which was started in 1943 with the object of promoting advanced study and research in Indology has been publishing a quarterly Journal containing research articles by reputed Scholars all over India and abroad. The Institute is run and the Journal is published with the co-operation of those who are interested in the advancement of oriental learning. We appeal to the scholars and those interested in oriental studies to enroll themselves as members in a larger number in order to enable the journal to serve its object on a wider measure. The annual subscription for the journal is Rs. 12 only.

Umesh Mishra
Secretary

Caritam—by Dr. H. Vedantasastri .. .. 73

Is Vyāsa the same as Bādārāyaṇa—by Pendyala Venkata Subrahmanya Sastri .. .. .. 83

Iśāvāsya Upaniṣad—A New Interpretation—by Dr. Rameshchandra Sunderji Betai .. .. .. 89

A Critical survey of Indian Aesthetics—by H. L. Sharma 107

Reviews of Books .. .. .. .. 159

CC-0. In Public Domain. Gurukul Kangri Collection, Haridwar

Digitized by Arya Samaj Foundation Chennai and eGangotri

*Board of Editors*

C. Law
yakanta Mishra

Published by
The Honorary Secretary,
Ganganatha Jha Research Institute
Allahabad

Printed by P. L. Yadava
at The Indian Press (Private) Ltd.
Allahabad

CC-0. In Public Domain. Gurukul Kangri Collection, Haridwar

Digitized by Arya Samaj Foundation Chennai and eGangotri

110009

# JOURNAL

## OF THE

# GANGANATHA JHA RESEARCH INSTITUTE

Vol. XVIII, Pts. 1—4

NOV., 1961—AUGUST, 1962

## CONTENTS

PAGE

Food and Drink in Mediaeval Bengal, as gathered from the works of Ballālasena and Govindānanda—by Bhabatosh Bhattacharya .. .. .. 1

Varuṇa Connected with water in the Samhitas and the Brāhmaṇas—by Dr. B. H. Kapadia .. .. 9

An Eternal question about the State of a Sthita-Prajña—by C. R. Sankaran .. .. .. 13

Similes in Vijñānabhikṣu's yoga-sāra-saṃgraha—by Dr. M. D. Parashkar.. .. .. .. 19

The Mathematics in the first four Mahādhikāras of the Triloka-prajñapti—by T. A. Sarasvati M. A. .. 27

Some Vaiṣṇava Legends in Vedantic Test-tube—by Bhabes Chandra Chaudhury .. .. .. 53

The Birth place of Śrīharṣa, the author of Naiṣadha-Caritam—by Dr. H. Vedantasastri .. .. 73

Is Vyāsa the same as Bādārāyaṇa—by Pendyala Venkata Subrahmanya Sastri .. .. .. 83

Iśāvāsya Upaniṣad—A New Interpretation—by Dr. Rameshchandra Sunderji Betai .. .. .. 89

A Critical survey of Indian Aesthetics—by H. L. Sharma 107

Reviews of Books .. .. .. .. 159

CC-0. In Public Domain. Gurukul Kangri Collection, Haridwar

Digitized by Arya Samaj Foundation Chennai and eGangotri

CC-0. In Public Domain. Gurukul Kangri Collection, Haridwar

पुस्तकालय
गुरुकुल कांगड़ी विश्वविद्यालय
हरिद्वार
Digitized by Arya Samaj Foundation Chennai and eGangotri

JOURNAL
OF THE
GANGANATHA JHA RESEARCH INSTITUTE

Vol. XVIII ] NOV., 1961—AUGUST, 1962 [ Parts 1—4

# FOOD AND DRINK IN MEDIAEVAL BENGAL, AS GATHERED FROM THE WORKS OF BALLĀLA SENA AND GOVINDĀNANDA.*

*By* BHABATOSH BHATTACHARYA

Ballāla Sena, the twelfth century (1158–1179 A.D.) King of Bengal, wrote at least five digests on Smṛti, viz. *Dānasāgara Adbhutasāgara*, *Pratiṣṭhāsāgara*, *Ācārasāgara* and *Vratasāgara*. Of these the first two only are extant and have been published[1], while the existence of the third and fourth is inferred from introductory verses 55 and 56 respectively (p. 6 of the printed edition) and that of the fifth from two references on pp. 52 and 59 of the *Dānasāgara*. Of the two published works, the *Dānasāgara* is the more voluminous treatise, dealing in 75 chapters with 1375 kinds of gifts, relating to everything under the sun. Eleven only of these 75 chapters, viz. chapter 13 and chapters 16 to 25, are specifically concerned with food and drink, while sixteen other chapters, viz. chapter 37 and chapters. 61—75, also incidentally contain gifts of the same (vide Appendix). The *Adbhutasāgara*,

* Paper submitted to the classical Sanskrit section of the All-India Oriental Conference, XXth session, Bhubaneswar, 1959.

1. *Dānasāgara*, edited by Bhabatosh Bhaṭṭacharya, has been published as work No. 274 of the *Bibliotheca Indica* (=B.I.), Asiatic Society, Calcutta in 1956; and *Adbhutasāgara*, edited by Muralīdhar Jhā, has been published by Prabhākarī & Co., Vārāṇasī in 1905.

CC-0. In Public Domain. Gurukul Kangri Collection, Haridwar

Digitized by Arya Samaj Foundation Chennai and eGangotri

another published work of Ballāla Sena, deals with *Śānti* only. Govindānanda, a 16th century (1510–1540 A.D.) Smṛti writer of Bengal, wrote not only a commentary on the *Prāyaścittaviveka*[2] of Śūlapāṇi, an earlier Bengali digest-writer of the 14th century but also composed four Smṛti digests, viz. *Varṣakriyākaumudī* *Dānakriyākaumudī* *Śrāddhakriyākaumudī* and *Śuddhikaumudī*.[3] The *Varṣakriyākaumudī*, though the biggest of the four digests of this author, does not, however, contain a good many instances of the then prevalent food and drink, concerned as it is with the religious rites to be performed throughout the year. The three rites, which contain incidental references to food and drink, are the *pipītakī-dvādaśī-vrata, cāturmāsya-vrata* and *Kojāgara*.[4]. Of these the first, which is to be celebrated for four consecutive years on the twelfth tithi of the bright half of the month of *Vaiśakha,* contains the injunction of making gifts of jars of scented cool water along with salt, sugar, curds, sweets, rice, garlands and cloths (p. 252). The second rite, i.e. the *cāturmāsya—vrata,* is to be performed for the four months, beginning with *Āṣāḍha* and ending with *Āśvina,* when the God Hari is supposed to be sleeping. The performer of this rite should abstain from taking jaggery, oils, betelnuts, ghee, fruits, curds, milk, honey, meat and two kinds of *Kalāya* pulses, blue and black (pp. 290–91|-). The third rite is to be performed on the full-moon night of the month of *Āśvina* which is called *Kaumudī,* when one should keep

[2] Published with the commentary from Calcutta by Jivānanda Vidyāsāgara, 1893.

[3] All these four works have been edited by the late MM. Kamalakṛṣṇa Smṛtitīrtha and published in B.I., 1902–1905.

[4] The word seems to be derived from the words को जागर्ति contained in the following verse of the *Liṅgapurāṇa,* quoted in the *Varṣakriyākaumudī* (p. 454);—

निशीथे वरदा लक्ष्मीः को जागर्तीति भाषिणी।
जगत् प्रक्रमते तत्र लोकचेष्टावलोकिनी ॥

CC-0. In Public Domain. Gurukul Kangri Collection, Haridwar

Digitized by Arya Samaj Foundation Chennai and eGangotri


awake and having put on a good attire, should worship with highly scented articles the Goddess Lakṣmī and the king of Gods, Indra seated on the *airāvata* elephant and pass the night in playing dice. One should propitiate on that night the fathers and the gods and entertain friends with cocoanuts and flattened rice (*cipiṭaka*) and himself partake of the cocoanut milk (pp. 453—54). The *Dānakriyākaumudī* is not only the shortest of Govindānanda's digests but also a much shorter treatise than the Dānasāgara, being nearly one-fourth in size of the latter and though it has been obviously copied from it, yet it nowhere mentions this earlier predecessor on Dāna. That Govindānanda was aware of the existence of the *Dānasāgara* and similar other works on Dāna, containing detailed procedures of the sixteen *mahādānas* (i.e. great gifts such as the *Tulāpuruṣa)* and ten *acaladānas* (i.e. gifts of heaps of paddy etc.), is evident from an extract[5] on p. 86 of the *Dānakriyākaumudī*. Of gifts of articles of food and drink, this work has specific sections on the gift of water (pp. 44—46), of dressed betels (p. 47), of fruits (p. 49) and of paddy (p. 65). The remaining two works of Govindānanda, viz. *Śrāddhakriyākaumudī* and *Śuddhikaumudī,* contain no information whatsoever of varieties of food and drink, prevalent at the time of their composition, concerned as they are with *Śrāddha* and *Śuddhi* (including *aśauca* and *malamāsa*) respectively.

Mr. Taponath Chakravarty has recently (24th March, 1959) published from Calcutta an excellent monograph, viz. *Food and drink in Ancient Bengal.* Though he has utilised the *Hāralatā*[6] *of Aniruddha Bhaṭṭa* a number of times and Raghunandana only once in the body of his work and has also

---

[5] तुलापुरुषादि-षोडशमहादानानि धान्याचलादि-दशविधाचलदानानि मत्स्य-पुराणोक्तानि महाराजेतरासाध्यान्यत्रोपेक्षितानि महादानपद्धतौ द्रष्टव्यानि। अन्यानि च दानानि यथायथमाकरेषूह्यानि।

[6] Edited by MM. Kamalakṛṣṇa Smṛtitīrtha, B.I., 1909.

CC-0. In Public Domain. Gurukul Kangri Collection, Haridwar

Digitized by Arya Samaj Foundation Chennai and eGangotri

mentioned along with others the *Kṛtyaratnākara*[7] of Caṇḍeśvara, a digest-writer of Mithilā (modern North Bihar), in his Select Bibliography (p. 55), yet he has nowhere utilised this latter digest in the body of the work. The author, Mr. Chakravarty, says in the Appendix (p. 66) about Raghunandana, 'In his canonical work he deals with the Kṛtyas or Kṛtyatattvas etc.' Here the addition of the word 'Kṛtya—tattvas' is wrong, as 'Kṛtyas' means 'religious actions giuded by the customary rules and regulations' but *Kṛtyatattva* (and not *Kṛtyatattvas)* is the name of one of the 28 Tattvas of Raghunandana, published as the *Smṛtitattva* in 2 volumes by Jīvānanda Vidyāsāgara, Calcutta, 1895. The title of Chakravarty's monograph is also inaccurate. It should be '*Food and drink in Ancient and Mediāeval Bengal*' and not '*Food and drink in Ancient Bengal*', as it has utilised the Smṛti digests of Aniruddha Bhaṭṭa and Raghunandana of the 12th and 16th centuries respectively, who thus belonged to the Mediāeval period.[8] The author is also not correct in writing '*Khecarānna*' on p. 6 as the Sanskrit original of the Bengali word '*Khicuri*' (*hodge-podge*) and in connecting the Bengali word '*bārui*', the name of a caste, on p. 23 with another Bengali word '*baraja*', which means 'betel-leaf plantation.' The Sanskrit original of '*Khicuri*' is *Kṛsarānna* or *Kṛśarānna.*[9] and the caste-name '*bārui*' is probably derived from the Sanskrit word '*vārijīvī*' (i.e. one who ekes out a living by a calling in connection with water).

---

[7] Edited by the same, B.I., 1925.

[8] Vide *History of Dharmaśāstra*, Vol. I, by MM. Dr. P. V. Kane, published by the Bhandarkar Oriental Research Institute, Poona, 1930.

[9] Vide Principal V. S. Apte's *Practical Sanskrit-English Dictionary* (Revised edition of 1957), Vol. I, p. 600, where कृशर or कृसर means 'rice and peas boiled together with a few spices (Marathi खिचड़ी).

CC-0. In Public Domain. Gurukul Kangri Collection, Haridwar

Digitized by Arya Samaj Foundation Chennai and eGangotri

## APPENDIX

| Dānasāgara | | | Food and drink. |
|---|---|---|---|
| Chapter | 13 | .. | Gift of water. |
| ,, | 16 | .. | ,, ,, rice. |
| ,, | 17 | .. | ,, ,, other eatables, such as cakes, fruits and esculent roots. |
| ,, | 18 | .. | ,, ,, salt. |
| ,, | 19 | .. | ,, ,, clarified butter. |
| ,, | 20 | .. | ,, ,, curds. |
| ,, | 21 | .. | ,, ,, milk. |
| ,, | 22 | .. | ,, ,, jaggery of sugarcane. |
| ,, | 23 | .. | ,, ,, highly scented cold drinks. |
| ,, | 24 | .. | ,, ,, fruits |
| ,, | 25 | .. | ,, ,, honey |
| ,, | 37 | .. | ,, ,, sugarcandy, jaggery, ghee, oil, salt, ginger, mustard, turmeric, pulses and other spices in the topic viz. 'gift of houses'. |
| ,, | 61 | .. | ,, ,, cakes, along with salt, ghee and jaggery. |
| ,, | 62 | .. | ,, ,, paddy, *mudga* pulses, ghee, vessels of milk, fruits, *pāyasa*[10] with ghee and honey, rice, cakes, whey and salt. |
| ,, | 63 | .. | ,, ,, Cakes, jaggery, *paramānna*[11], ghee and *akṣata* (i.e. sunboiled rice). |

[10] & [11] *Pāyasa* and *praramānna* are synonymous and mean 'rice boiled in milk with sugar'.

CC-0. In Public Domain. Gurukul Kangri Collection, Haridwar

Digitized by Arya Samaj Foundation Chennai and eGangotri

| | | |
|---|---|---|
| Dānasāgara | | Food and drink |
| 64 | .. | ,, ,, *akṣata* (on the *akṣaya*—tṛtiya day), powdered wheat with jaggery, paddy, cooked rice and *kṛṣara* (i.e. a dish, made of milk, sesamum and rice). |
| ,, 65 | .. | ,, ,, rice and drink, vessels filled with ghee along with gold. |
| ,, 66 | .. | ,, ,, *Pāyasa* with ghee, milk, rice and drink, along with ghee and meat of unprohibited animals, *kṛśara,* cakes, products of milk, rice mixed with ghee and milk, *Kālaśāka* with roots, fruits, and esculent roots, curds, powdered barley, mixed with water, ghee and sugar, milk, mixed with honey and ghee, *kṛsara.* |
| ,, 67 | .. | ,, ,, ghee, milk or any preparation from milk, such as curds, whey or ghee. |
| ,, 68 | .. | ,, ,, Powdered barley, mixed with sugar and sugar-candy, salt, ghee, fruits and *haritaka* (or *patra-śāka*), paddy. |

CC-0. In Public Domain. Gurukul Kangri Collection, Haridwar

Digitized by Arya Samaj Foundation Chennai and eGangotri

| | | | |
|---|---|---|---|
| ,, | 69 | .. ,, ,, | Cold drinks, eatables with astringent taste and rice, powdered barley with sugar-candy, salt, ghee and *haritaka*. |
| ,, | 70 | .. ,, ,, | Barley and rice. |
| ,, | 71 | .. ,, ,, | Betels, fruits and esculent roots, scented drinks, *śākas*, jaggery, sugarcane juice, salt, vegetables, oil, *āmalaka*, honey, ghee, flour mixed with curds, various preparations of milk, solidified milk for licking, milk and mangoes for sucking, sugarcane, bunch of grapes, sweetmeats, delicious fruits, flour. |
| ,, | 72 | .. ,, ,, | Fruits with seeds. |
| ,, | 73 | .. ,, ,, | Paddy. |
| ,, | 74 | .. ,, ,, | Fruits and esculent roots, heaps or *śāli* rice. |
| ,, | 75 | .. ,, ,, | delicious *śākas*, along with ghee, sugar and non-marine salt. |

CC-0. In Public Domain. Gurukul Kangri Collection, Haridwar

Digitized by Arya Samaj Foundation Chennai and eGangotri

CC-0. In Public Domain. Gurukul Kangri Collection, Haridwar

Digitized by Arya Samaj Foundation Chennai and eGangotri

# VARUṆA CONNECTED WITH WATER IN THE SAMHITAS AND THE BRĀHMAṆAS

*By* DR. B. H. KAPADIA

Varuna is a god whose importance in the sphere of ethics is as great as Indra's in the sphere of physical strength and material victory.

Varuṇa's connection with the water is found in the Yajurveda. If one offers to Varuṇa in the waters that places him in his own seat.[1] *T.S.* 3.4.5.I calls Varuṇa as the over-lord of water, ocean and of the rivers. *Ait Br.* 7.9.5: regarding all types of expiations at sacrifices among them mentions: One maintaining fire if he were to offer into the Agnihotra without taking bath what is the sin for it? One should offer to Agni and Varuṇa Aṣṭa-kapāla cake. Rrgarding the Sun going down in the water *K. Br.* 18.9 states: When the Sun sets in the water it becomes Varuṇa. Regarding the final bath *T.S.* 2.3.12.2; 6.6.3.1 states: Varuṇa is really in the waters. *T.S.* 5.5.4.1; *T. Br.* 1.1.3.8 call water as the wife of Varuṇa. T.A. 5.7.11 informs that in the waters Varuṇa is possessed of Ādityas. Mitra-Varuṇa are the leaders of waters.[2] *T.S.* 6.6.3.4 assigns ocean as the seat of Varuṇa. Varuṇa is in the ocean.

Standing waters pass off as the seat of Varuṇa. *Ś Br.* 4.4.5 10 gives prescription for expiation: Amongst the flowing waters one should plunge in a steady lake. These waters are seized by Varuṇa. Steady waters, amongst the flowing waters, belong to Varuṇa. The expiatory bath belongs to Varuṇa. When one does not find this then one should plunge into any sort of waters. The water used as Vāsatī-

---

1 *K. Br.* 5. 4; 18. 10.

2 *T. S.* 6. 4. 3. 3.



CC-0. In Public Domain. Gurukul Kangri Collection, Haridwar

Digitized by Arya Samaj Foundation Chennai and eGangotri

vārī should not be brought from steady waters. *T.S.* 6.4.2.3 states: One should not fetch from steady waters for steady waters are seized by Varuṇa. If one brings from steady waters then he should allow the sacrifice to be seized by Varuṇa. Similarly is said about the Abhiṣecanīya in *Ś. Br.* 5.3.4 12: Amongst the flowing waters one takes a place in the steady waters...... really among the flowing waters that which do not flow belong to Varuṇa. The Rājasūya is consecrated to Varuṇa. Therefore, he consecrated with these waters.

In the Yajus-texts Varuṇa is directly identified with the ocean. *M.S.* 4.7.8 states: Varuṇa is the ocean. The ocean is in the south. When a sheep facing the south and meant for Varuṇa is cut it brings about the freeing of the sacrifice from Varuṇa.

Even in the Mantras not belonging to the Ṛg-veda Varuṇa occurs as a god who lives in the water. As Maruts are the lords of the mountains, as Vāyu is the lord of the air, so Varuṇa is the lord of the ocean.[3] A. V. 3. 3. 3 orders the banished king: Let king Varuṇa call you from the water, let Soma call you from the mountains. This shows that Varuna's dwelling place is the water as of Soma on the mountains. *A.V.* 3.13.2 states about waters desired by Indra as one that are sent by Varuṇa (preṣita Varuṇena). *T. S.* 7. 5.23.1 explains: He makes an obeisance to Varuṇa, he bows down to waters, As Varuṇa stands in communion with waters so let luck-bringing bowings bow down for me.

In *A.V.* 4.16.3 Varuṇa is mentioned as the dweller in waters. This earth is of king Varuṇa, as also the great heaven whose ends are far off. The two oceans are the bellies of Varuṇa as he is hidden in scanty waters. The verse describes the wonderful being of the god. He is everything, even the oceans are his parts and still he is in the scanty water.

In *Kauṣ. Br.* 3.3 Varuṇa stands in close relation with

[3] *A. V.* 5. 24. 4.

CC-0. In Public Domain. Gurukul Kangri Collection, Haridwar

Digitized by Arya Samaj Foundation Chennai and eGangotri

water and ocean. Regarding the Mantras meant for water-sprinkling we get: Come here, O godly Waters, you who are clad in nectar, having golden colour, you whose form is blameless. Let the water, the ocean, and king Varuṇa enjoy the share at the inclination of the oblation. According to Kaus. Br. 92.8 the Maduparka consecrated for Varuna consists of water and melted-butter.

In the Paryāya 14. 1-12 of the vrātyakāṇḍa of the *A. V.* 15.14.1–12 directions and the physical categories are mentioned towards which even the Vrātya himself is moving who during that time assumes the form of the god ruling over the direction or the physical category. There, the mind is bound with the Maruts, power with Indra, offerings offered to the seven ṛṣis with Soma, Virāj with Viṣṇu, plants with cattle, svadhā call with the pitṛs, the svāhā call with men, the vaṣaṭ-call with Bṛhaspati, anger with the gods, Prāṇa with the creatures, Brāhmaṇa with the Parameṣṭhin. Varuṇá's association with the waters here is with purpose. As he moves towards the western direction he moves forth like king Varuṇa. During that time he makes water as his eatables[4].

In the magic hymn against Takman Varuṇás residence is indirectly mentioned as water.[5] As Takman originates in water as a result of the mixture of fire and water and due to the course of Agni the poet of v. 3 expresses a doubt whether he is the heat of the son of the king Varuṇa.

It is mentioned in the Mantras of *Kaus. Br.* 135: to prevent the course of an evil omen the well known plants having Soma as their king and the well-known plants having Varuṇa as the king are mentioned (Oṣadhayaḥ Varuṇarājñīḥ). Is this the only passage where Varuṇa is mentioned as the lord of plants? The opinion of the poet is apparent to mention both the types of plants, the land-plants and the water-plants.

---

[4] 15. 14. 3.

[5] *A. V.* 1. 25.

CC-0. In Public Domain. Gurukul Kangri Collection, Haridwar

Digitized by Arya Samaj Foundation Chennai and eGangotri

CC-0. In Public Domain. Gurukul Kangri Collection, Haridwar

Digitized by Arya Samaj Foundation Chennai and eGangotri

# AN ETERNAL QUESTION ABOUT THE STATE OF A STHITA-PRAJÑA

By C. R. SANKARAN

*Abstract*:—This paper is an attempt at the reevaluation of the Gita teachings in the light of General Semantics and is an adaptation of S. I. HAYAKAWA'S "The Fully Functioning Personality", etc., 13, 1956, pp. 169—181.*

In the second chapter of the Gītā, we meet with Arjuna's famous question about the state of a Sthita-Prajña. An ideal person is kept in view. Such a one is imagined to be free of neurotic anxieties. He is, therefore, free of need less defensive reactions. What would such a person look like? What would such a person like to have around, to talk with as a friend, to work with as one amongst us? In short, how does he distinguish himself from people like us? This is the ancient question in the modern garb. The question is as fresh and vital now as it was then.

Obviously, such a person is really 'sane' with an invigorating mental health unlike ourselves. Because he is childlike, in some respects, he may look as if he were even childish to his friends and neighbours. The questions "What does this 'sane' person like to meet? What does he or she look like?" are meaningless as we probe deeper from the surface-level of the mind. That is precisely the reason for the Bhagavān of the *Gītā* not answering directly as it were what appears to the superficial layer of the mind as the moot question of Arjuna. Instead, the Lord skips over it with a pleasing and suggestive

---

* *By Courtesy*:

S. V. Union High School Magazine (1958, pp. 3—5), 414, Somwar peth, Poona—2.



CC-0. In Public Domain. Gurukul Kangri Collection, Haridwar

Digitized by Arya Samaj Foundation Chennai and eGangotri

contempt. He ignores the questions which are really meaningless at profounder and at sublimer levels.

Not that the really 'sane' person does not suffer from anxiety and fear and doubt and foreboding. Only such feelings arise to the mentally healthy person from *outside*–that is, the non-neurotic sources in this troubled world. The consequence is that externally such a well-integrated person may look just as troubled and act just as troubled as a neurotic person. This is inevitable as there *are* enough troubles in the world which cause doubt, anxiety and foreboding. But the troubles of the mentally healthy person are real ones and not self-contrived ones. They do not matter to him at all, in a deep sense; he does not exaggerate or magnify any evil in the world. This distinguishes the Sthita Prajña–the mentally healthy, the sane or the well-integrated personality– from us who for the most part of our lives have chosen to be insane with a false sense of static psychological security whose other name is inertia. The Sthita Prajña sees the Divine even in the so-called evil, in the Terrible and in Death while in the performance of *svadharma*.

The goal of the mental health is not the emergence of completely happy people in a fully trouble-free world. Such a goal is really an impossible and an actually unattainable one. The goal of mental health is very much more modest. The Sthita-Prajña does not look forward rather ambitiously to the solution of all problems (cultural, psychological, economic or whatever). Only problems which we create for ourselves through lack of self-insight do not simply exist for the Sthita-Prajña. This self-insight is the *ātma-tuṣṭi*. The Delight comes from *within* to the Sthita-Prajña.

Self-insight is necessary and prior to all other kinds of insight. Literature, poetry, dramas, and all the arts and sciences, no doubt, give us ample insight. The study of psychology, cultural anthropology, sociology and general semantics which is concerned with the role of language and

CC-0. In Public Domain. Gurukul Kangri Collection, Haridwar

Digitized by Arya Samaj Foundation Chennai and eGangotri

other symbols in human behaviour and human affairs, may order and make meaningful the different acquired insights within the frame of a strictly rigorous intellectual discipline. But Self-insight is increased only by a total awareness of experience and of a reflection upon experience.

The Sthita-Prajña is ethical in the deepest sense of the term. His evaluations are at deeper levels, rather than at the superficial ones that most of us worry about. The ordinary 'moral' problems too fade out of existence to the mentally healthy. "It is not so much that the problem is solved as it becomes clearly seen that it never was an intrinisic problem to start with, but it was only a sick-man-created one".[1]

The Sthita-Prajña is always creative at all levels. He is not only creative in any one of the well-known or familiar fields like art, music or science, but is also creative in humbler or less-known fields. But the healthy creativity is nevertheless genuine in all cases. The Sthita-Prajña may work as an able carpentar, a simple farmer or a peasant or even an ordinary house-wife. But the Sthita-Prajña strikes a unique and an original solution of any problem necessitated by the sheer needs of a job at hand, out of the particular materials at hand so that others are compelled to exclaim on witnessing this, "How did you ever think of that?". Such an all-round creative efficiency in all acts alone is equated with Yoga.

This creativity is really living in the moment with an absence of rigidity, of tight organisation, of the imposition of structure. Nor is this all. It implies a maximum adaptability and a discovery of structure in experience. We, on the contrary, in our supposedly 'normal' ways of living impose some one structural pattern or another upon experience, not accepting the real Reality of a flowing, changing organi-

---

[1] A. H. Maslow, *Motivation and Personality*, New York; Harper, 1954.

CC-0. In Public Domain. Gurukul Kangri Collection, Haridwar

Digitized by Arya Samaj Foundation Chennai and eGangotri

zation of the Self and of personality. In a creative person, "the locus of evaluation is in the self".[2]

The mentally healthy person's experience is accessible to awareness. He sees afresh without any rigid categorizing or labelling of the situation before him. The result is what he thinks alone is that which matters. He ultimately is his own judge of what is the needed solution for any given problem. The Sthita Prajña is open to the uniqueness of every object and event. He is open too to his own feelings to the uniqueness of his tensions and needs at the moment and of those around him. Such a perception of uniqueness everywhere is the *samatva* the Gita speaks about as being equated with *Yoga*.

"Our life consists in this achieving of a pure relationship between ouselves and the living universe about us."[3]
This is seeing *Vāsudeva* in *all*. For, thus a soul is saved, "by accomplishing a pure relation between me and another, me and other people, me and animals, me and the trees or flowers, me and the earth, me and the skies and sun and stars, me and the moon: an infinity of pure relations, big and little....... This, if you know it, is our life and our eternity; the subtle, perfected relation between me and the circumambient universe" in the words of D. H. Lawrence.[4]

The Sthita-Prajña looks upon human nature both in himself and others without either arguing the matter or demanding that it be otherwise. He does not argue with

---

[2] Carl Rogers, "*Towards a Theory of Creativity*", etc., 11 (Summer 1954), pp. 249–260. Cf. also, "The voice of my benig I may *never* deny..................the real guide is the Pure Conscience, the voice of the self in its wholeness, the Holy Ghost..........we must depend on the wholeness of our being, ultimately only on that, which is our Holy Ghost within us". D. H. Lawrence, *Fanatsia of the Unconscious*, Central Book-Depot., Allahabad. Modern Book-Stall, Poona–1, pp. 103-104.

[3] D. H. Lawrence, "*Morality and the Novel*", in *Phoenix, Posthumous Papers of D. H. Lawrence*, New York, The Viking Press, 1936.

[4] See *Gītā*, 6. 31.

CC-0. In Public Domain. Gurukul Kangri Collection, Haridwar

Digitized by Arya Samaj Foundation Chennai and eGangotri

nature for not having constructed things to a different plan. "The interesting point shows itself in self-actualizing people by the lack of disgusts and aversions seen in average people and especially in neurotics, e g. . food annoyance; disgust with body products, body odours, and body functions.......... One does not complain about water because it is wet, nor about rocks because they are hard............."[5] Here, we have to remember the freedom from the "illusions of the opposites" or the "delusions of the dualities" so pregnantly stressed in the Gita as *dvandva moha.*[6]

The mentally healthy, otherwise called self-actualizing ones, like children enjoy as ends in themselves hundreds of little things that to ordinary people are only means. The Sthita-Prajña tolerates ambiguity where ambiguity exists and receives much conflicting information without forcing closure on the situation. For the Sthita-Prájña, every sunset is beautiful and any flower can be breathtakingly lovely. "And the thousandth baby he sees is just as miraculous a product as the first one he saw".[7] His social relationship is also refreshingly healthy. "They can be and are friendly with any one of suitable character regardless of class, education, political belief, race or colour. As a matter of fact it seems as if they are not even aware of the differences which often mean so much to other people."[8] That is why the *Gītā* stresses "friendship and pity for all beings and hate for no living thing."[9] The Sthita Prajña sees only the Divine everywhere in whatever is beautiful and glorious, mighty and forceful.[10]

Summed up in one word, the Sthita-Prajña is primarily concerned with the social reality rather than the social façade.

---

[5] Maslow.

[6] 7. 28.

[7] Maslow.

[8] Maslow.

[9] *Gītā,* 12-13.

[10] *Gītā,* 10. 41.



CC-0. In Public Domain. Gurukul Kangri Collection, Haridwar

Digitized by Arya Samaj Foundation Chennai and eGangotri

He is *in* and *of* the society of which he is a member. He is not afflicted or troubled by the world nor is the world afflicted or troubled by him.[11] But he is never a prisoner of that society.

We in our fancied state of static psychological security, which can be pictured by thinking of the oyster inside its shell, the frightened person behind his neurotic defences or pre-war France behind Maginot Line, have built up and mended enough protective walls and *chosen* to sit inside them. By freshly giving up this limiting choice, unbound, we attain to the state of Sthita-Prajña, thus open to the stream of Universal Consciousness. May we raise ourselves up, abandoning the fetters of our own making.[12]

---

11 *Gītā*, 12. 15.
12 *Gītā*, 6. 5.

CC-0. In Public Domain. Gurukul Kangri Collection, Haridwar

Digitized by Arya Samaj Foundation Chennai and eGangotri

# SIMILES IN VIJÑĀNABHIKṢU'S YOGA-SĀRA-SAṆGRAHA

*By* Dr. M. D. Parashkar

The main purpose of a simile is to introduce simplicity and add elegance to the matter under discussion. Upamās are of immense help in elucidating abstruse matters in the Śāstra and go a long way in bringing such matters within the reach of the generally interested reader. It is with this purpose of clarity and simplicity that similes are employed by writers on Śāstras.

Vijñānabhikṣu's contributions to Sāṅkhya and Yoga have been accepted to be very valuable. His *Yogasārasaṅgraha* is a very useful manual on Yoga-śāstra. Here within the short canvass of about 75 pages, he has sucessfully explained all terms in Yoga-śāstra. The choice of apt illustrations in explaining Yoga speaks of his mastery over the subject. A study of the similes employed by him is bound to prove fruitful as well as interesting. Following is an attempt in the direction.

Fire (*Agni*) is used as an Upamāna quite frequently. The notion of identity between *fire* and iron (*ayaḥ*) formed in a *piece* of *red-hot iron* (*taptāyaḥpiṇḍa*) is chosen as the Upamāna for the notion of identity of the function namely sound and other objects of sense formed in the case of knowledge in point of being illusory alike.[1] *Fire* which can be said to exist in *fuel*, its *Upādhi* becomes the *Upamāna* for meditation of discrimination between spirit and the attributes or meditation of Brahman which also can be located in a

* Article read at the Oriental Conference, 20th Session at Bhuvaneswar, October, 1959. References are to the edition of *Yoga-sara-saṅgraha* of Vijñānabhikṣu brought out by Shri Ganganath Jha, published by the Theosophical Publishing House, Adyar, Madras, in 1933.

[1] P. 54 L. 13.



CC-0. In Public Domain. Gurukul Kangri Collection, Haridwar

Digitized by Arya Samaj Foundation Chennai and eGangotri

specific place in the body with regard to several accidental conditions of the spirit and the attributes of Brahman.[2] The *capacity to burn* which exists in fire, so long as the substance fire persists, becomes the Upamāna for the capacity to burn the productivity of latent disorders which also exists in knowledge so long as it persists. The point in the simile is that the potency of the cause exists in the latency of the effect and hence knowledge must be assumed to incapacitate the disorders for further function[3]. Prasaṁkhyāna i.e. perception of discernment is identified with *fire* and *Avidyā* with other disorders with *seeds* (*bīja*) in so far as the former destroys the latter in such a manner that the latter never reappear.[4] *Fire* and its *sparks* (*sphuliṅga*) become the standard of comparison for Buddhi and Buddhivṛtti as in both the latter though arising out of the former cannot be considered as part of the former.[5]

*Avayava* and *Avayavin* are brought in as the Upamāna for the syllables and the word made of them in respect of not being separately employed.[6] *Space* (*ākāśa*) in its real form which can be distinguished from the *space in the jar* (*ghaṭākāśa*) due to discrimination is offered as the Upamāna for the direct perception of absolute consciousness apart from phenomenal existence which also can be perceived as being different from the perception of a portion thereof which is limited by the functioning of words and such objects as apart from the function itself.[7] All-pervading r*oot-Ākāśa* giving rise to its limited phase namely *product Ākāśa* such as *Ghaṭākāśa* etc. on account of limiting adjuncts is chosen as the Upamāna for the root-Antaḥkaraṇa reasonably giving rise to its limited phase

---

[2] P. 45 L. 5.
[3] P. 33 L. 5–8.
[4] P. 32 L. 17-18.
[5] P. 3 L. 5–7.
[6] P. 70 L. 13.
[7] P. 55 L. 8 and 9.

CC-0. In Public Domain. Gurukul Kangri Collection, Haridwar

Digitized by Arya Samaj Foundation Chennai and eGangotri

due to change of adjuncts.[8] *Ātman* of the *Self* becomes the Upamāna twice. On one occasion, Ātman is offered as Upamāna for Antaḥkaraṇa as in case of both the Śruti-text declaring the movement i.e. *gati* is to be explained as referring to the accidental limitations in the shape of life-breath, sense-organs, etc.[9] On another occasion, Self is offered as the standard of comparison for Time according to the Naiyāyikas and Vaiśeṣikas in respect of being eternal and indivisible.[10]

*Desire* (*ichhā*) etc. is brought in as the dissimilar Upamāna for Buddhivṛtti or the function of Buddhi as the latter facilitating an action cannot be an attribute of Buddhi like the former.[11] The *spider* (*ūrṇābha*) and *insects* (*maśaka*) (arising out of his body) become the appropriate Upamāna for the Highest Self and the emanations in cosmos as in both the former create the latter from their own bodies and bind them together[12]. The *hail* (*karakā*) etc. and *water* (*salila*) are brought in as the standard of comparison for Jīva equipped with Yoga and Brahman as in both the former being of the essence of the latter ultimately get themselves merged into the latter.[13] Actions like *advancing towards* (*gati*) and *receding from* (*pratyāgati*) objects become the Upamāna for Function and Inhibition in point of being positive in nature.[14] In a word, last letter preceeded by a series of letters in a particular order can, according to the objector, convey the meaning of the word, a composite whole without the help of Sphoṭa. This is compared with *various parts of the jar* (*ghaṭāvayavāḥ*) serving the purpose of *fetching water* (*jalāharaṇa*) without the help of the *jar* (*ghaṭa*) which is a

8 P. 73 L. 10–13.
9 P. 72 L. 10 and 11.
10 P. 73 L. 16.
11 P. 3 L. 7.
12 P. 1 L. 4–7.
13 P. 51 L. 14–16.
14 P. 4 L. 2 and 3.

110009
R 181.48 A5J V. XVIII P. 1-4

CC-0. In Public Domain. Gurukul Kangri Collection, Haridwar

Digitized by Arya Samaj Foundation Chennai and eGangotri

combination of parts. The common point is absurdity.[15] The *space in the jar* (*ghaṭākāśa*) becomes the Upamāna for the experience of pain in point of being impermanent or transient alike.[16]

The Medical science (cikitsāśāstra) treating of four parts namely. Disease, Diagnosis, Cure and Medication is offered as the appropriate Upamāna for Sāṅkhya-Yoga i.e. the Science of liberation which also treats of four things namely the thing to be removed i.e. Heya, the source of removing i.e. Heyahetu the process of removal i.e. Hāna and the means of removal i.e. Hānopāya.[17] *Knowledge* (*jñāna*) and *devotion* (*Bhakti*) are declared to be on par with Yoga-discipline as the term 'yoga' is secondarily applied to all in view of being the means of the accomplishment of Yoga.[18] The tendency left by knowledge (*jñāna-vāsanā*) becomes the standard of comparison for other tendencies in point of being destroyed on the exhaustion of actions which have started fructifying.[19] *Light* (*prakāśa*) and *darkness* (*tamas*) become the suitable Upamāna for Spirit i.e. Puruṣa and Matter i.e. Sattva in respect of being totally distinct from each other due to possession of contrary properties.[20] The *Bright lamp* (*pradīpa*) with its *flame* (*śikhā*) becomes the Upamāna for Buddhi and Buddhivṛtti as in both the latter is the foremost point of the former helping concentration.[21] *Melted copper* (*druta-tāmra*) which on being poured into a crucible (*mūṣā*) assumes its form becomes the Upamāna for Buddhivṛtti which also on coming into contact

---

15 P. 69 L. 15–20.
16 P. 35 L. 13–14.
17 P. 35 L. 3–6.
18 P. 31 L. 11 and 12.
19 P. 21 L. 11.
20 P. 54 L. 11.
21 P. 3 L. 1.

CC-0. In Public Domain. Gurukul Kangri Collection, Haridwar

Digitized by Arya Samaj Foundation Chennai and eGangotri

with external objects through senses, assumes the forms of those objects.[22] A *floss of cotton* (*tūla*) is chosen as the Upamāna for the body, which, though heavy becomes light due to Laghimā and hence is able to float in the air.[23]

The *mirror* (*darpaṇa*) on one occasion, becomes the Upamāna for mind in respect of being of the nature of illumination, all-pervading and hence capable of apprehending objects.[24] *Being the cause of pain* (*duḥkha-hetutva*) becomes the Upamāna for being the cause of pleasure in respect of remaining in the same place namely disorders i.e. *kleśa*.[25] *Other qualities* (*dharmāntara*) occur as the standard of comparison for Ānanda in respect of being included in 24 principles in the Mokṣa-dharma section of the Mahābhārata as the stress was on the identity of Dharma and Dharmin.[26] *Rivers* (*nadyaḥ*) merging into the *ocean* (*samudra*) are offered as the Upamāna for Jīvas merging into Brahman as in both merging of the former into the latter amounts to the cessation of the separate existence of the latter from the former.[27] On one occasion, ignorance is identified with *darkness* (*dhvānta*) and preceptors like Patañjali, Vyāsa etc. are identified with *fire* (*bhāskara*) totally removing it.[28]

*Parameśvara* is offered as the Upamāna for the aspirant who has achieved the Siddhi known as Viśoka in respect of the ability to direct the operation of all things and possession of supremacy as well as irresistibility of will with regard to Prakṛti and Puruṣa.[29] The *touch of an ant* (*pipīlikā-sparśa*) becomes the standard of comparison for the sensation through which the place of inhalation in Pūraka ranging from head

[22] P. 3 L. 2–4.
[23] P. 58 L. 6 and 7.
[24] P. 46 L. 17.
[25] P. 34 L. 3 and 4.
[26] P. 11 L. 18-19.
[27] P. 66 L. 4-5.
[28] P. 1 L. 8. 9.
[29] P. 60 L. 13–15.

CC-0. In Public Domain. Gurukul Kangri Collection, Haridwar

Digitized by Arya Samaj Foundation Chennai and eGangotri

down to the soles of feet is to be ascertained in respect of being very subtle.[30] A person (*puruṣa*) who offering gifts to supplicants is styled as the *enjoyer of that wealth* (*dhanabhoktṛ*) is given as the Upamāna for Īśvara who also makes human beings experience the reward of various actions; but is styled as experiencing the rewards himself; as in both the attribution is only figurative.[31] The cognition (*pratyaya*) namely '*ekam vanam*' is brought in as the Upamāna for the cognition viz. '*eko ghaṭaḥ*' as in both the notion of unity is formed by a mere concatenation of parts.[32] *Seed* (*bīja*) also occurs as the Upamāna twice. On one occasion Kleśas in *Yoga* are identified with *seeds* of mundane existence.[33] On another occasion, a *tree* (*vṛkṣa*) and Avidyā, Abhimāna, Dveṣa etc. with its *seeds i.e.* (*bīja*). This takes the form of a Paramparita Rūpaka.[34] *Honey* (*madhu*) becomes the Upamāna for Prājña i.e. knowledge in the Madhumatī stage in respect of giving full satisfaction.[35]

The *fruit of sacrifices* etc. (*yajñādiphala*) is offered as the standard of comparison for the accomplishment of discipline in respect of being based entirely on the sanction of scriptures.[36] A *particular sacrifice* (*yajñaviśeṣa*) leading to the attainment of a *particular form of heaven* due to the power arising from the performance becomes the appropriate Upamāna for one discipline bearing upon one thing bringing about the knowledge of certain other things due to the force of faculties born of meditation.[37]
*Meditation* (*Yoga*) becomes the standard of comparison for Yoga-discipline as both lead to the attenuation of disorders or

[30] P. 41 L. 14 and 15.
[31] P. 31 L. 4 and 5.
[32] P. 69 L. 20 to P. 70 L. 1.
[33] P. 17 L. 6.
[34] P. 32 L. 19 and 20.
[35] P. 15 L. 9.
[36] P. 57 L. 14.
[37] P. 54 L. 1–3.

CC-0. In Public Domain. Gurukul Kangri Collection, Haridwar

Digitized by Arya Samaj Foundation Chennai and eGangotri


suffering.[38] A *heap* (*rāśi*) is once given as an Upamāna for the letter and the word in respect of being non-distinguishable.[39] The *sound of conch* (*śaṅkha*) or *of the flute* (*veṇu*) is brought in as the Upamāna for pronunciation of Praṇava in point of being a particular type of (inarticulate) sound.[40] *Functions* (*Vṛtti*) become the Upamāna for Inhibition in respect of producing impressions due to being positive in nature alike.[41]

Five disorders in Yoga-śāstra namely Avidyā, Asmitā, Rāga, Dveṣa and Abhiniveśa are compared with *bodily diseases* (*vyādhi*) in respect of disturbing the mind and hence being impediments in Yoga.[42] On one occasion, Yoga is identified with *ocean* (*sāgara*), the work viz. *Yogavārtika* with the *churning rod* (*acala daṇḍa*) namely Mandara and the work Yoga-sāra-saṅgraha with *pitcher* (*kumbha*) wherein the essence in the form of *nectar* (*amṛta*) is placed after picking up as a result of churning. This is a Sāṅga-Rūpaka.[43] The rise of pleasure in case of Īśvara following his omnipotence being produced due to his award of pleasure to human beings is appropriately likened to the *origination of the desire to create* (*sisṛkṣotpatti*) in him as both are purely figurative as Īśvara is eternally possessed of bliss and has all desires fulfilled.[44] *Pleasure* (*sukha*) is offered as the Upamāna for pain and infatuation in respect of being present everywhere due to all-pervading Prakṛti consisting of three aspects in an even proportion.[45] *Heaven* (*svarga*) becomes the standard of comparison for Sphoṭa in point of being postulated on the basis of

---

[38] P. 31 L. 13.
[39] P. 70 L. 12.
[40] P. 70 L. 18 to P. 71 L. 1.
[41] P. 41 L. 6 and 7.
[42] P. 32 L. 5.
[43] P. 1 L. 10 and 11.
[44] P. 31 L. 8–10.
[45] P. 11 L. 14 and 15.

F. 4

CC-0. In Public Domain. Gurukul Kangri Collection, Haridwar

Digitized by Arya Samaj Foundation Chennai and eGangotri

Scriptures and hence not standing in need of ordinary means of valid knowledge.[46]

As Vijñānabhiksu was not primarily interested in similes, he is regardless of the form of expressing them. This gives rise to constructional peculiarities. Among the Upamāpratipādakas, *vat* is more commonly used than *iva*. *Disagreement* in gender as well as number among the Upamāna and Upameya is also very common. On one occasion, restrictive adjective is used with the Upamāna with a view to make it suitable for the Upamā. Thus in the Upamā where *druta-tāmra* and *mūsā* occur as Upamāna for Buddhivṛtti and external objects in respect of *tadākāreṇa pariṇāmaḥ,* the Upamāna *tāmra* is restricted with the attribute *druta* as otherwise copper would not assume the form of *mūṣā* or crucible. In two cases where the expression *dagdhabījakalpa* occurs, the Taddhita termination *kalpap* is used as expressive of Upamā. This occurs according to Pāṇini's aphorism '*Iṣadasamāptau kalpabdeśvadeśiyaraḥ*'. There are two instances of Luptopamā. Thus on one occasion, *pipīlikā-sparśa* becomes the Upamāna for doṣa sparśa in Pūraka in point of *atisūkṣmatva* which is however left to the understanding of the readers. This makes the Upamā Dharmaluptā. At times, one of the Upamānas is also omitted. Thus in the Upamā where *yajñaviśeṣa* leading to *svargaviśeṣa* becomes the Upamāna for *anyaviṣayaka saṁyama* leading to *anyapadārthajñāna* due to *Yogaja-dharma*. Here the Upamāna corresponding to *Yogaja-dharma* namely *kratuja-dharma* is omitted. At times the Upamā takes a peculiar form. Once *ghaṭa, ghaṭāvayava* and *jalāharaṇa are* offered as the Upamāna for, *sphoṭa, ānupūrvīviśiṣṭa-carama-varṇa* and *ekatvapratyaya.* Here the common point is *avayavochheda prasaṅgaḥ* which is expressed in the form of an independent sentence in between the Upameya-vākya and Upāmāna-vākya.

[46] P. 70. L. 6-7.

CC-0. In Public Domain. Gurukul Kangri Collection, Haridwar

Digitized by Arya Samaj Foundation Chennai and eGangotri

# THE MATHEMATICS IN THE FIRST FOUR MAHĀDHIKĀRAS OF THE TRILOKA-PRAJÑAPTI

*By* T. A. SARASVATI, M.A.

The *Triloka-prajñapti* or *Tilōyapaṇṇattī*, a *karaṇānuyoga* text of the Jainās, deals with Jainā cosmography, expatiating on the order, number and measurements of the dvīpas, and samudras, the heavens, the hellish pits or *bilas*, the mountains and the rivers of the universe. Since all these are given a regular pattern and a geometrical shape, mathematics becomes an indispensable tool for this semi-religious discussion. And if the unwillingness of the Jainās to change their fantastic geography and astronomy in the light of the more advanced knowledge of the siddhāntas, is a pointer to their strong conservatism, the mathematical knowledge contained in such Jainā works as the *Trilokaprajñapti*, the *Jambūdvīpaprajñpti* and the *Bṛhatkṣetrasamāsa* must be considered very ancient. In fact, it is highly probable that even the present version of the *TP* is anterior to the Mathematician Mahāvīrācārya and even Śrīdharācārya.

But the date of composition of the *TP* has to be ascertained laboriously from internal evidence and seeming cross-quotations. From the list of kings, who reigned after Mahāvīra given in the fourth Mahādhikāra, the Manuṣyalokādhikāra of the T.P., Sri Nathu Ram Premi concludes that the T.P. must have been composed about Śaka 400.[1] This view has to be modified, according to Sri Phulchand Siddhanta Sastri,[2] when we compare the TP with other Jainā works. For, the present version of the TP seems to be familiar with the works of Akalanka of the 8th century and Vīrasena (9th century) author of the *Dhavala Tīkā*. At the same time Vīra-

[1] *Jain Sāhitya aur Itihas*" by Nathu Ram Premi, p. 5.

[2] 'वर्तमान तिलोयपण्णत्ती और उसके रचनाकाल इत्यादि का विचार by Phulchand Siddhanta Sastri. Jain Antiquary, Vol. X, No. 1.



CC-0. In Public Domain. Gurukul Kangri Collection, Haridwar

Digitized by Arya Samaj Foundation Chennai and eGangotri

sena mentions the TP by name. So also the author of the TP, Yativṛṣabha is mentioned in Indranandin's *Śrutāvatāra,* as the author of the *Cūrṇisūtras* of the second *Śrutaskandha.* According to Sri Nemicandra Jain,[3] the mathematical rules in the TP fall into different periods beginning with the *Vedāṅga Jyotiṣa* period and ending with that of Bhāskara II. I doubt if we are justified in bringing down the date of the *TP* on the basis of this classification; for, in India where Mathematics is only a handmaid to astronomy, cosmography and practical life, it is rather hazardous to assign a particular level of Mathematical knowledge to a particular period.

The TP in the original Prākṛt was first begun to be published in the Jainā Antiquary in 1936. But the serial was not completed. Subsequently the first four Mahādhikāras, edited by Prof. A. N. Upādhyāya and Prof. Hiralal Jain, were published in book form in 1943 by the Jain-Samskṛti-Samrakṣak Sangh, Sholapur.[4] To my knowledge scholars like Dr. B.B.Datta and Prof. H. R. Kapadia who studied Jainā Mathematics for its own sake have not noticed the Mathematics of the TP (most probably because the book was not available to them). Hence, this attempt to separate out the mathematical knowledge in the *TP* and present it in this short paper.

After a lengthy introduction, the first Mahādhikāra deals with the units of length beginning with the invisible dimension of the paramāṇu,[5] proceeding on to the thickness of the hair of the inhabitants of several parts of the earth and ending

---

[3] तिलोय-पण्णत्री की प्रशस्ति *Jainā Antiquary,* Vol. X, No. 11.

[4] The second part also has been published, but this survey does not cover it.

[5] But for the fantastic stretches of imagination of the Jainas, one would have been tempted to depend on the scientific implications of V. 95 which rendered into Sanskrit reads

स्कन्ध सकलसमर्थं तस्स च अर्द्धं भणन्ति देश इति।
अर्द्धार्द्धं च प्रदेशः अविभागी भवति परमाणुः।।

A differentiation akin to that between crystals, molecules and atoms.

CC-0. In Public Domain. Gurukul Kangri Collection, Haridwar

Digitized by Arya Samaj Foundation Chennai and eGangotri


with the aṅgula, pada, yojana etc. Though the Jainas have the scientific cubic aṅgula, cubic rajju etc. as units of volume they make use of huge imaginary pits of circular section for measuring large periods of time and evaluating huge numbers. When one yojana in diameter and one yojana in depth these pits or *palyas* are called vyavahāra palyas. The time required to empty such a *palya* filled with hairs at the rate of one hair every hundred years is called a *vyavahāra-palyopama.* In this connection the formulae for finding the circumference and area of a circular figure are given

समवृत्तव्यासवर्गे दशगुणिते करणिः परिधिर्भवति।
विस्तारतुरीयभागे परिधिहते तस्य क्षेत्रफलम् ॥

When the square of the diameter of a circle is multiplied by ten and the square root of the product is found, it becomes the circumference. When a quarter of the diameter is multiplied by the circumference, it gives the area

i.e. circumference =

$$\sqrt{10\,d^2} = \sqrt{10}\,d \text{ and area} = \odot\text{ce} \times \frac{d}{4} = \sqrt{10}\,\frac{d^2}{4}.$$

where d is the diameter and $\sqrt{10}$ is the familiar rough appro ximation for the value of $\pi$

∵ The area of section of a vyahāra palya

$$= \sqrt{10}, \frac{1^2}{4} = \frac{19}{6}\,\frac{1}{4} = \frac{19}{24}$$

The next verse gives the same number as the घनक्षेत्रफल, the capacity of the palya

The volume of a cylinder = area of section × height

Then the author performs a long string of multiplications to arrive at the number of hairs in Vyavahara palya as

अष्टादश अन्ते शून्यानि द्वौ नवैकद्वांवेकाः।
पञ्चनवचतुष्कसप्ताः सप्तसप्तौ (?) एकत्रिशून्यानि ॥
द्वावष्टशून्यत्रिनभत्रिषट् द्वौ पञ्चचतुस्त्रीणि च।
एकचतुष्कौ च ते अंकाः क्रमेण पल्यस्य ॥ I. 123 and 124

[6] In most of the quotaitons from the *TP* I have given the chāya only.

CC-0. In Public Domain. Gurukul Kangri Collection, Haridwar

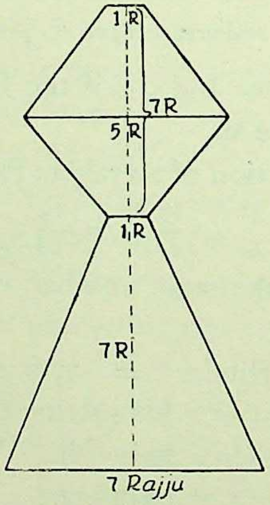
Digitized by Arya Samaj Foundation Chennai and eGangotri

i.e. 413 452 630 308 203 17774 9512 192 followed by 18 zeros. This is only one example of huge numbers expressed by the figure forming the digits of the number given in order without any attempt to specify the actual value of the digits a convincing proof of thorough familarity with the decimal place value system of numeral notation.

I: 165 gives the rule for finding the volume of a solid figure resembling a 'vetrāsana' (a cane seat) i.e. a trapezoidal solid—

मुखभूमिसमासमर्द्धयित्वा गुणितं पुनस्तथा च वेधेन।
घनगणितं नेतव्यं वेत्रासनसन्निभे क्षेत्रे ।।

Half the sum of the face and the base multiplied (by the height) and then again by the thickness. Thus the volume of a trapezoidal solid is to be arrived at.[7] The occasion for the rule is the discussion of the shape, volume etc. of the universe. The vertical section of the Jainā universe will be something like the attached figure.




The lower part, 'adholoka' is shaped like a vetrāsana (cane seat) or ardhamuraja and the upper part 'ūrddhvaloka' is shaped like a full muraja.

[7] My translation differs from the translation given by Pt. Balacandra Sastri. The Pandit takes 'ghanaganitam' in the sense of area, whereas I have retained the sense of volume.

CC-0. In Public Domain. Gurukul Kangri Collection, Haridwar

Digitized by Arya Samaj Foundation Chennai and eGangotri

The base of the lower trapezium is 7 rajjus or one jagaśreṇi, its top one rajju and its height 7 rajjus. The middle of the upper part is 5 rajjus and the top is again one rajju. The height of the upper part also is 7 rajjus, as also the thickness everywhere.

$\therefore$ The volume of the adholoka $= \frac{7+1}{2} . 7 \cdot 7 = 196$ cubic rajjus

the volume of the ūrddhvaloka $= 2 \left( \frac{5+1}{2} . \frac{7}{2} + 7 \right)$

$= 147$ cubic rajjus.

Altogether the universe is 343 cubic rajjus or one cubic jagaśreṇi.

V. 176 indicates the method for calculating the rate of increase or decrease of the top or the base of a trapezium with the height.

भूम्याः मुखं विशोध्य उत्सेधहृतं मुखात् भूमीतः।
सर्वेषु क्षेत्रेषु प्रत्येकं वृद्धिहानी ॥

The quantity obtained by subtracting the top from the base and dividing the difference by the height is the rate of increase or decrease from the top or the base. Rate of increase of the top or decrease of the base of a regular trapezium $= \frac{a - a'}{h'}$ where $a$ and $a'$ are the base and top and $h$ the height.

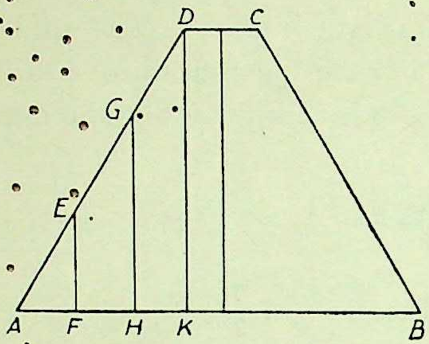
V. 180 calculates the height of the lower world at different distances form the edge

उदयो भवति पूर्वापराभ्यां लोकान्तोभयपार्श्वयोः।
त्रिद्वावेकरज्जुप्रवेशे श्रेढी द्वित्रिभागतृतीयश्रेढ्यौ ॥

when we enter the world from the eastern and western ends to distances of 3 rajjus, 2 rajjus and 1 rajju, the height becomes one jagaśreṇi, two-thirds of a jagaśreṇi and one-third of a jagaśreṇi.

CC-0. In Public Domain. Gurukul Kangri Collection, Haridwar

Digitized by Arya Samaj Foundation Chennai and eGangotri




A B C D is the section of the adholoka and K D, G H, E F are the heights at distances of 3, 2, and 1 ṛajjus respectively from the edge A. Then, since the base is 7 rajjus and the top is one rajju, it is obvious K D=the height of the trapezium

=7 rajjus or 1 jagaśreṇi

Again from the similar triangles A K D, A G H

$$\frac{AG}{AK} = \frac{GH}{KD} \text{ or } GH = \frac{AG \times KD}{AK}$$

$$= \frac{2 \times 7}{3} \text{ rajjus}$$

$$= \frac{2}{3} \text{ J. S.}$$

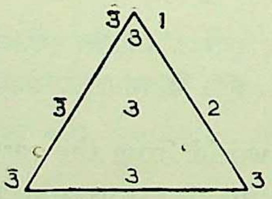
Similarly $EF = \frac{1 \times 7}{3}$ rajjus $= \frac{1}{3}$ J. S[8].

The next verse i.e. 181 sets about giving the rule for finding the volumes of these 3 divisions of the triangular wing of the adholoka.

भुजप्रतिभुजमिलितार्द्धं वृन्दफलं व्यासमुदयवेधहतम् ।
एकायतबाहुः व्यासार्द्धहतश्च वेधहतः ॥

---

[8] This verse has this diagram attached to it. I do not understand




why. But, in the TP, diagrams are given now and then which do not seem to help in understanding the text.

CC-0. In Public Domain. Gurukul Kangri Collection, Haridwar

Digitized by Arya Samaj Foundation Chennai and eGangotri


Half the sum of the opposite sides, which is the breadth, multiplied by the height and the thickness is the volume. For the figure with the one upright arm only, the volume is that upright arm multiplied by half the breadth and the thickness, i.e. the verse gives formulae for finding the volume of solids whose sections are (1) strips like E G H F and G D K H and (2) right triangles like A E F. Then the volume of the trapezoidal solid with G D K H as base =

$$= \frac{GH+KD}{2} \times GH \text{ thickness}$$

$$= \frac{7+\frac{14}{3}}{2} \times 1 \times 7 = \frac{245}{6}$$

$$= 40\frac{5}{6} \text{ cubic rajjus}$$

EG. HF as base $= \frac{EF+GH}{2}$, EG. thickness

$$= \frac{\frac{7}{3}+\frac{14}{3}}{2} \times 1 \times 7 = \frac{49}{2}$$

$$= 24\tfrac{1}{2} \text{ cubic rajjus}$$

The volume of the prism with A E F as section

$$= EF \times \frac{AE}{2} \text{ thickness}$$

$$= \frac{7}{3},\ \frac{1}{2} \times 7\ \frac{49}{6}$$

$$= 8\tfrac{1}{6} \text{ cubic rajjus}$$

These are the volumes given in the next verse as fractions of the volume of the whole universe.[9]

V 215 to 267 speak of different kinds of kṣetras caturaśra, yavamuraja, yavamadhya, dūṣya, mandara, girika-

[9] Here again my translation differs from Pt. Balacandra's, which makes the first formula apply to a triangular prism and leaves the second part vague.

F. 5

CC-0. In Public Domain. Gurukul Kangri Collection, Haridwar

Digitized by Arya Samaj Foundation Chennai and eGangotri

taka etc. But the volumes are given only as fractions of the whole volume. And it is not possible to determine the geometrical shape of these kṣetras.

The second Mahādhikāra gives some remarkable results connected with series in Arithmetical Progression (A.P.). The occasion for the disquisition is the account of the 84 lakhs of hellish pits distributed all over the seven earths Ratnaprabhā to Mahātamaḥprabhā. These are of three types *indrakas, sreṇībaddhas* and *prakīrṇakas,* of which the first two form a regular series of groups. In the highest earth Ratnaprabha there are 13 indrakas. This number goes on decreasing by 2 in each earth, so that the lowest earth Mahātamaḥprabhā has only one indraka. The śreṇībaddhas are attached to the indrakas in rows like the spokes of a wheel, with 4 rows in the quarters and 4 in the subquarters attached to each indraka. The first indraka has 49 śreṇībaddhas in each of the quarters and 48 in each of the subquarters. The second indraka has 48 in each quarter and 47 in each subquarter, while the last indraka has 4 śreṇībaddhas in the quarters only. Thus the total number of śreṇībaddhas attached to each indraka goes on diminishing by 8. To calculate the number of pits in each earth and the total number in all the seven together, Vativṛṣabha gives many formulae and incidentally for finding the period, the common difference and the first term of an A.P.

The particular A. P. with which the *TP is* concerned is

$$(49 + 48)\ 4,\ (48 + 47)\ 4 \ldots (2 + 1)\ 4,\ (1 + 0)\ 4$$

Since 49 is the number of indrakas, i.e. the number of terms in the series, the series can be written in general terms as

$$(n+\overline{n-1})4,\ (\overline{n-1}+\overline{n-2})4\ldots\ldots\ldots\ldots$$

i.e. $(2n - 1)\ 4,\ (2n - 3)\ 4 \ldots$

CC-0. In Public Domain. Gurukul Kangri Collection, Haridwar

Digitized by Arya Samaj Foundation Chennai and eGangotri

or, if the indrakas also are to be included the series will be

(2n—1) 4+1, (2n—3) 4+1 . . . 13, 5

i.e. {8(n - 1)+5}, {8(n-2)+5}...(8·1+5), (8·0+5)

So to get any term in this A.P. the rule is

इष्टप्रतरविहीना ऊनपञ्चाशत् अष्टताडिता नियमात्।

सा पञ्चरूपयुक्ता इष्टश्रेढीन्द्रकाः भवन्ति॥ II 59

49 dimīnished by the (ordinal) number of the desired group is to be multiplied by 8. This when combined with 5 is the number of indrakas and śreṇībaddhas in the desired group.

*i.e.* $T_r = (n-r)\,d + a$ in a decreasing A.P. whose last term is a ( = 5 ), the number of terms is n ( = 49 ) and the common difference is d (= 8)

Similarly, to find the ordinal number of the term from the amount of the term, subtract 5 from the term and divide by 8. Subtract the quotient from 49

उद्दिष्टं पञ्चोनं भक्तं अष्टाभिः शोधयेल्लब्धम्।

एकोनपञ्चाशतः शेषस्तत्रेन्द्रकाः भवन्ति॥ II. 60

$$\text{i.e.}\quad r = n - \frac{T_r - a}{d}$$

The expression for the sum of an A.P. is contained in verse 64.

चयहतमिच्छोनपदं रूपोनेच्छया गुणितचययुक्तम्।

द्विगुणितवदनेन युतं पददलगुणितं भवति संकलितम्॥

The number of terms diminished by the desired number is multiplied by the common difference and then combined with the product of the desired number as diminished by one into the common difference. This sum with twice the first term added to it and then multiplied by the period is the sum of the series

$$\text{i.e.}\quad S = \left\{(n-i)d + (i-1)d + 2a\right\}\frac{n}{2}$$

where the *iccha,* which seems to stand for the number of the earth, the total number of the pits in which is sought to be known. But actually the two ids cancel each other

CC-0. In Public Domain. Gurukul Kangri Collection, Haridwar

Digitized by Arya Samaj Foundation Chennai and eGangotri

and the formula reduces to the usual formula for the sum of an A.P.

i.e. $S = \left\{2a - (n-1)d\right\}\frac{n}{2}$

But we have to remember a is the number of pits in the lowest group in the particular earth and has to be calculated separately. The introduction of the superfluous '*iccha*' in the formula seems to be an attempt to bring in the number of the earth, though the formula is quite a general one. For, a sort of gloss is added to the rule in the form of an example to calculate the number of pits in the 1st earth which is $= \left\{(13-1)8 + (1-1)8 + 2 \cdot 293\right\}\frac{13}{2}$

$$= \left(96 + 586\right)\frac{13}{2} = 4433$$

An alternative formula for the total number of pits in any one earth given in V. 65 is more interesting.

एकोनमवनीन्द्रकमर्द्धयित्वा वर्गयित्वा मूलसंयुतम् ।
अष्टगुणं पञ्चयुतं पृथ्वीन्द्रकताडिते पृथ्वीधनम् ।।

The number of *indrakas* in the particular earth is diminished by one, halved and squared and the square is then added to its own root, multiplied by 8 and combined with 5. The sum so obtained when multiplied by the number of *indrakas* in the earth, gives the total number of pits in the earth.

i.e. $S = \left[\left\{\left(\frac{n-1}{2}\right)^2 + \frac{n-1}{2}\right\}d + a\right]n$

where n is the number of terms i.e. of *indrakas* on that earth, d the increment in the number of śreṇībaddhas for each indraka (i.e. 8) and a (=5) is the lowest term in the larger series of 49 terms. The expression may be arrived at in the following way.

The series covering all the pits in all the 7 earths is

$a, \overline{a+d}, \overline{a+2d}, \overline{a+3d}), (\overline{a+4d}, \overline{a\ \ 5d}, \overline{a+6d},$
$\overline{a+7d}, \overline{\ +8d})$..............................upto seven

CC-0. In Public Domain. Gurukul Kangri Collection, Haridwar

Digitized by Arya Samaj Foundation Chennai and eGangotri

groups, each group containing 2 more terms than the preceding group.

Now the sum of the group containing n terms.

$$= \frac{n}{2} \left\{ \text{1st term} + \text{last term} \right\}$$

Let the 1st term of the group be the kth term in the larger series.

Then $k = (1 + 3 + \ldots + \overline{n-2}) + 1$

In the A. P. within the brackets with common difference=2, let (n—2) be the pth term

Then $n - 2 = 1 + 2\ (p - 1) = 2p - 1$

$$\text{or } p. = \frac{n-1}{2}$$

$$\text{Then } k = (1 + 3 + \ldots + \overline{n-2}) + 1$$

$$= \frac{p}{2}(1 + n - 2) + 1$$

$$= \left(\frac{n-1}{2\times 2}\right)(n-1) + 1 = \left(\frac{n-1}{2}\right)^2 + 1$$

∴ The kth term in the larger series

$$= a + (k-1)d$$

$$= a + \left\{\left(\frac{n-1}{2}\right)^2 + 1 - 1\right\} d$$

$$= a + \left(\frac{n-1}{2}\right)^2 d$$

∴ The sum of the group of $n$ terms

$$= \frac{n}{2}\left[2\left\{a + \left(\frac{n-1}{2}\right)^2\right\} d + (n-1)d\right]$$

$$= n\left\{a + \left(\frac{n-1}{2}\right)^2 d + \frac{n-1}{2} \cdot d\right\}$$

which is the same as the formula given in v. 65

This formula is certainly better and more convenient

CC-0. In Public Domain. Gurukul Kangri Collection, Haridwar

Digitized by Arya Samaj Foundation Chennai and eGangotri

for the purposes of the T P, since separate calculation of the lowest term in each group is obviated.[10]

V. 70 gives a slightly different formula for finding the total number of pits in the 7 earths together, i.e. for the sum of the larger series

चयहतमिष्टाधिकपदं एकाधिकेष्टगुणितचयहीनम् ।
द्विगुणितवदनेन युतं पददलगुणिते भवति संकलितम् ।।

The period increased by an optional number is multiplied by the common difference and then diminished by the common difference as multiplied by the optional number increased by one. The difference when combined with twice the first term and multiplied by half the period gives the sum of the series

*i.e.* $$S=\left\{(n+i)d-(i+d)d+2a\right\}\frac{n}{2\cdot 1},$$

which again reduces to $S = \left\{(n-1)d+2a\right\}\frac{n}{2}$,

as the terms involving $i$ get cancelled, and poses the question "why should the *iṣṭa* have been introduced at all?"

V. 71 gives the ordinary rule for finding the sum of an A. P. with the superfluous *īṣṭa* removed, but not in general terms

अष्टचत्वारिंशत् दलितं गुणितं अष्टभिः पञ्चरूपयुतम् ।
ऊनपञ्चाशता प्रहृतं सर्वधनं भवति पृथिवीनाम् ।।

*i. e.* $$S=\left\{\frac{48}{2}\cdot 8+5\right\}49$$

$$=\left\{\frac{n-1}{2}\cdot d+a\right\}n.$$

V. 76 simply expands this expression removing all brackets.

पदवर्गं चयप्रहतं द्विगुणितगच्छेन गुणितमुखयुक्तम् ।।
वृद्धिहतपदविहीनं दलितं जानीयाः संकलितम् ।।

---

10 I am grateful to Miss Iqbal Unnissa of the Dept. of Mathematics, Madras University for help received in deriving this formula.

CC-0. In Public Domain. Gurukul Kangri Collection, Haridwar

Digitized by Arya Samaj Foundation Chennai and eGangotri


The square of the period multiplied by the common difference is combined with the product of twice the period and the first term and diminished by the product of the period and the common difference. The whole when halved is to be known as the sum of the series.

$$\text{i.e.}\quad S = \frac{n^2 d + 2\,na - nd}{2}$$

V. 81. is another expansion of the same expression

पदवर्गं पदरहितं चयगुणितं पदहृतादियुतमर्द्धम् ।
मुखदलप्रहृनपदेन संयुक्तं भवति संकलितम् ।।

The square of the period diminished by the period is multipied by the common difference and combined with the product of the period and the first term. The whole when halved and increased by the product of half the first term and the period is the sum of the series

$$\text{i.e.}\quad S = \frac{(n^2 - n)\,d + na}{2} + \frac{na}{2}$$

The expression for the first term of an A.P is embodied in V. 83

पददलहृतसंकलितं इच्छया गुणितचयसंयुक्तम् ।
रूपोनेच्छाधिकपदचयगुणितं अपनीयार्द्धिते आदिः ।।

The sum is divided by half the period and combined with the product of the common difference and an optionally chosen quantity. From this the product of the period combined with one less than the optional quantity into the common difference is subtracted. The difference when halved gives the first term.

$$\text{i.e.}\quad a = \frac{\dfrac{S}{n/2} + id - (n+r-1)\,d}{} = \left\{ \frac{S}{n/2} - (n-1)^2\, d \right\} 1/2$$

which is easily got from

$$S = \frac{n}{2}\left\{ 2a + (n-1)\,d \right\}$$

Here also why should the *icchā* be introduced merely to be cancelled ?

CC-0. In Public Domain. Gurukul Kangri Collection, Haridwar

Digitized by Arya Samaj Foundation Chennai and eGangotri

V. 84 presents an expression for finding the common difference, d

पददलहतव्येकपदावहृत संकलितवित्तपरिमाणे।
व्येकपदार्द्धेन हृतं आदि शोधयेत् तत्र शेषश्चयः॥

From the sum divided by the number of terms as diminished by one and multiplied by half the numbers of terms, subtract the first term divided by half the number of terms diminished by one. The remainder is the common difference.

$$\text{i.e. } d = \frac{S}{(n-1)\frac{n}{2}} - \frac{a}{\frac{n-1}{2}}$$

$$\text{For, } S = \left\{2a + (n-1)\,d\right\}\frac{n}{2}$$

$$\text{or } (n-1)\,d = \frac{S}{\frac{n}{2}} - 2a$$

$$\text{or } d = \frac{S}{(n-1)\frac{n}{2}} - \frac{a}{\frac{n-1}{2}}$$

Verses 85 & 86 give expression for the period, n.

चयदलहतसंकलितं चयदलरहितादि अर्द्धकृतियुक्तम्।
मूलं पूर्वमूलोनं प्रचयार्द्धहृतो तत् तु पदमथवा॥

The sum multiplied by half the common difference is added to the square of half the difference between the first term and half the common difference. The square root of this diminished by the square root of the former square and divided by half the common difference is the period.

$$\text{i.e. } r = \left\{\sqrt{S\frac{d}{2} + \left(\frac{a-d/2}{2}\right)^2} - \frac{\frac{a-d}{2}}{2}\right\}\frac{2}{d}$$

$$\text{For, } \left\{2a + (n-1)\,d\right\}\frac{n}{2} = S$$

$$\text{i.e. } an + \frac{n^2d}{2} - \frac{nd}{2} = S$$

$$n^2 + n\cdot\left(\frac{2a-d}{d}\right) = \frac{2S}{d}$$

CC-0. In Public Domain. Gurukul Kangri Collection, Haridwar

Digitized by Arya Samaj Foundation Chennai and eGangotri

$$\text{i.e.} \quad \left(n + \frac{2a-d}{2d}\right)^2 = \left(\frac{2a-d}{2d}\right)^2 + \frac{2S}{d}$$

$$n + \frac{2a-d}{2d} = \sqrt{\frac{2S}{d} + \left(\frac{2a-d}{2d}\right)^2}$$

$$= \frac{2}{d}\sqrt{S.\frac{d}{2} + \left(\frac{a-d/2}{2}\right)^2}$$

$$n = \frac{2}{d}\sqrt{S.\frac{d}{2} + \left(\frac{a-d/2}{2}\right)^2} - \frac{2a-d}{2d}$$

$$= \frac{2}{d}\left\{\sqrt{S.\frac{d}{2} + \left(\frac{a-d/2}{2}\right)^2} - \frac{a-d/2}{2}\right\}$$

V. 86 is only a variation of this same expression. *The third Mahādhikāra* does not contain any thing of mathematical interest except the formula for the sum of a geometrical progression which occurs in connection with the calculation of the anīkas (the armies) of the Indras. Each Indra has 7 anīkas. Each anīka has 7 *kakṣyās* (divisions) and the number of the individuals in each *kakṣyā* goes on doubling itself. In one such anīka the first *kakṣyā* has 64000, so that we are faced with a G.P. with first term = 64000 common ratio = 2 and period = 7

The rule for summation is given in V. 80.

गच्छसमे गुणकारे परस्परं गुणयित्वा रूपविहीने।
पकोनगुणविभक्ते गुणिते वदनेन गुणगणितम् ॥

The common ratio taken as many times as the number of terms is multiplied together and is then diminished by one. This is to be divided by the common ratio diminished by one and then multiplied by the first term. The product gives the sum of the G.P.

i.e. sum of a G.P. = $\left(\frac{r^n - 1}{r-1}\right)$ a where r is the common ratio, n the number of terms and a the first term.

F. 6

CC-0. In Public Domain. Gurukul Kangri Collection, Haridwar

Digitized by Arya Samaj Foundation Chennai and eGangotri

As is well-known to students of Indian Mathematics, this formula was known in India at least from the time of Piṅgala, the author of the Chandaḥ sūtras. As for the method of derivation, we can only conjecture.

The *fourth Mahādhikāra* deals with manuṣyaloka (the world of the mortals), which spreads out in circular rings. In connection with determining its area etc., the TP repeats the formulae for the circumference and area of a circle already given in I. 117 and finds the square root of a big number.

$4500000^2 \times 10$ (Verse 9). Verses 50—55 work out the circumference of Jambūdvīpa into very small magnitudes ending in paramāṇus. The quantity here evaluated is $\sqrt{10 \times 100000^2}$ yojanas. The approximation formula $\sqrt{A} = \sqrt{a^2+r} = a + \frac{r}{2a}$ (where $a^2$ is the nearest square number and $r = A - a^2$) is used to find the square root of this non-square number. $\sqrt{10}$ also is only a rough approximation for Still, with the characteristic love of calculation of the Jainās, Yativṛṣabha takes the long calculation to its tedious end.

Verse 70 running

विक्खम्भद्धकदीओ विगुणा वट्टे दिसंतरे दीवे।
वग्गो पणगुणचउभाजिदो होदि घणुकरणी ॥
(विष्कम्भार्द्धकृतिर्द्विगुणा वृत्ते दिशान्तरे द्वीपे। (or जीवा ?)
वर्गः पञ्चगुणचतुर्भाजितो भवति धनुः करणी ॥

is elliptical. But the sense seems to be the same as that taken by the translator Pt. Balachandra Sastri.

i.e. the square of the chord in a दिशान्तर i.e. in a quadrant

$$= 2\left(\frac{d}{2}\right)^2$$

CC-0. In Public Domain. Gurukul Kangri Collection, Haridwar

Digitized by Arya Samaj Foundation Chennai and eGangotri


The root of the same when multiplied by 5 and divided by 4 becomes the arc of the quadrant

$$\text{i. e. arc} = \sqrt{\frac{5 \cdot 2d^2}{4 \cdot 4}} = \frac{\sqrt{10} \cdot d}{4} = \frac{\pi\, d}{4}$$

And of course the chord is

$$= \sqrt{\left(\frac{d}{2}\right)^2 + \left(\frac{d}{2}\right)^2} = \sqrt{2\left(\frac{d}{2}\right)^2}$$

These are but easy derivations from the formula for the circumference of a circle and the theorem of Pythagoras.

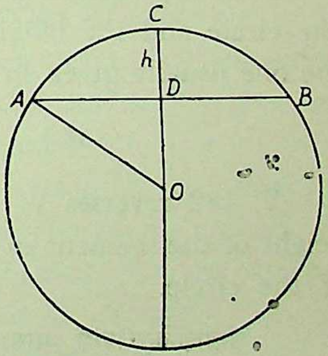
IV. 180 gives the chord of a segment in terms of the height and the diameter of the circle

रुंदार्धं (?) इषुहीनं वर्गयित्वापनीय रुंदलवर्गात्।
शेषं चतुर्गुणमूलं जीवाया: भवति परिमाण:॥

Half the diameter diminished by the height is squared and subtracted from the square of half the diameter. The square root of four times the remainder gives the length of the chord.

*i.e.* chord of an arc

$$= \sqrt{\left\{\left(\frac{d}{2}\right)^2 - \left(\frac{d}{2} - h^2\right)\right\} 4}$$




For in the figure

$$AD^2 = \frac{AB^2}{4} = AO^2 - OD^2$$

$$= \left(\frac{d}{2}\right)^2 - \left(\frac{d}{2} - h\right)^2$$

IV. 181 is an attempt to find an expression for the arc of a segment in terms of the diameter and the height of the segment

बाणयुतरुंदवर्गात् रुंदकृतिं शोधयित्वा द्विगुणकृत:।
यल्लब्धं तद्भवति खलु करणी चापस्य परिमाण:॥

CC-0. In Public Domain. Gurukul Kangri Collection, Haridwar

Digitized by Arya Samaj Foundation Chennai and eGangotri

Subtracting the square of the diameter from the square of the sum of the diameter and the height, double the difference. The root of this quantity is the length of the arc

$$i.e.\ \text{arc} = \sqrt{\{(d+h)^2 - d^2\}\, 2}.$$

This seems to be the result of a rough and ready approximation from the expression for the semi-circumference i.e. the arc of a segment whose height = half the diameter.

$$\text{Semi-circumfirence} = \frac{\pi d}{2} = \sqrt{10}\,\frac{d}{2}$$

$$= \sqrt{\frac{10\,d^2}{4}}$$

$$= \sqrt{2\,\frac{5\,d^2}{4}}$$

$$= \sqrt{2\left(\frac{9\,d^2}{4} - d^2\right)}$$

$$= \sqrt{2\left\{\left(d + \frac{d}{2}\right)^2 - d^2\right\}}$$

$$= \sqrt{2\,(d+h)^2 - d^2}$$

This expression for the arc in terms of the diameter of the circle and the height of the segment is different from the one usually given in Jaina works, viz

$$\text{arc}^2 = 4\,h\left(d + \frac{h}{2}\right)$$ [11]

V. 182 reverses V. 180 and gets an expression for the height of the segment in terms of its chord and the diameter of the circle.

जीवाकृतितुरीयांशं व्यासार्धकृते शोधयित्वा पदम् ।
रुंदार्धात् विहीनः लब्धं वाणस्य परिमाणः ॥

$$i.e.\ h = \frac{d}{2} - \sqrt{\left(\frac{d}{2}\right)^2 - \frac{c^2}{4}}$$

[11] See Srī H. R. Kapadia's introduction to his edition of the Gaṇita Tilaka p. xlii and Dr. B. B. Datta's article on the "Mathematics of Nemicandra, Jaina Antiquary Bhāga 2, Kiraṇa 2, pp. 34—38.

CC-0. In Public Domain. Gurukul Kangri Collection, Haridwar

Digitized by Arya Samaj Foundation Chennai and eGangotri


Verses 284—309 are devoted to a consideration of the divisions of time beginning with the infinitely small samaya and ending with the immense period "*acalātma*' which is equal to $84^{31}$ years. This number will run to 90 zeros, Yativṛṣabha informs up here.[12] If śūnya means notational place $84^{31}$ will have only 60 places, and if 84 means 84 lakhs in the context the number oi places or of zeroes will be greater than 90.

Verses 310 to 313 with long prose passages interspersed, teach us how to have an idea of the value of the practically infinite numbers included under the categories '*asamkhyāta*' and '*ananta*'. As in the '*Dravyalokaprakāśā*' this is accomplished by a laborious exercise of the imagination—making 4 circular pits with the diameter of the Jambūdvīpa as their diameter and depth = 1000 yojanas, filling one of these with mustard seeds and emptying it by throwing the seeds one by one into the concentrically spreading out dvīpas and samudras, marking the completion of each emptying by a witness seed thrown into one of the remaining three pits, constructing the emptying pit to ever larger and larger proportions, and continuing the process till the 3 witness pits are filled etc. etc. By all this we arrive only at the value of the lowest type of '*asamkhyāta*,' the *jaghanyaparītāsamkhyāta*. From this, the next higher type the *Jaghanya-yuktāsamkhyāta* is got by a process called *viralana*' i.e. separate out the number into units and substitute these units by the number itself and then multiply together i.e. if *Jaghanyaparītā samkhyāta* is represented by N, *Jaghanyayuktāsamkhyāta* $=N^{N}$ The next variety *Jaghanya-asamkhyāta-asamkhyāta* is the square of J.Y.A.

$$= (N^{N})^{2} = N^{2N} = A \text{ (say)}$$

[12] *TP.* IV. 308.

CC-0. In Public Domain. Gurukul Kangri Collection, Haridwar

Digitized by Arya Samaj Foundation Chennai and eGangotri

'Then the *ananta* numbers are all many times greater than

$$\left[\left\{\left(A^{A}\right)^{A^{A}}\right\}^{\left(A^{A}\right)^{A^{A}}}\right]^{\left\{\left(A^{A}\right)^{A^{A}}\right\}^{\left(A^{A}\right)^{A^{A}}}}$$

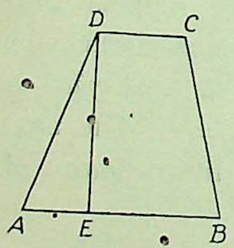
this raising to a power equal to the number itself being repeated A times; i.e. greater than

$$A^{A^{A+1+A^{A+1}+A^{A+1+A^{A+1}}+A^{A+1+A^{A+1}+A^{A+1+A^{A+1}}}+}}$$

In the account of the *pīṭhas,* which are also circular the value of $\Pi$ is taken as three[13] and something more than three[14]. In the account of the mountains occurs the formula for finding the slanting side of a trapezoidal solid.

मुखभूमिविशेषमर्द्धयित्वा वर्गगतं उदयवर्गसंयुक्तम् ।
यत्तस्य वर्गमूलं पर्वतराजस्य तस्य पार्श्वभुजा ।।[15]

Half the difference of the top and the base is squared and added to the square of the height. The square root of the sum is the flank-side of the mountain.




If A B C D is the section of the trapezoidal mountain, the flank A D

$$= \sqrt{DE^2 + AE^2}$$

$$= \sqrt{DE^2 + \left(\frac{AB-DC}{2}\right)^2}$$

In the last third of the long Mahādhikāra mensuration formulae connected with the circle and the segment are

[13] T.P. IV. 809. [14] *TP.* IV. 885. [15] *TP.* IV. 1793.

CC-0. In Public Domain. Gurukul Kangri Collection, Haridwar

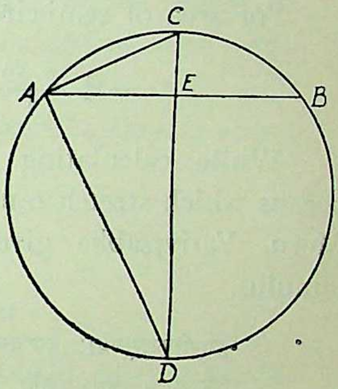
Digitized by Arya Samaj Foundation Chennai and eGangotri

again taken up. For finding the diameter of the circle in terms of the length of the chord and the height of a segment, we get the rule.

जीवायाः यो वर्गः चतुर्गुणवाणप्रमाणप्रविभक्तः।
इषुसंयुक्तः तयोरन्तर्वृत्तस्य विष्कम्भः।[16]

The square of the chord divided by four times the measure of the arrow (height) and then combined with the arrow is the diameter of the circle determined by them.

i.e. $d = \frac{C^2}{4h} + h.$, where c is the chord and h, the height of the segment. If A B is the chord and C D the perpendicular diameter bisecting A B at E




$$AE^2 = \left(\frac{C}{2}\right)^2 = CE.ED$$
$$= h\,(d-h)$$
$$= dh - h^2$$
$$\therefore\ dh = \frac{C^2}{4} + h^2$$
$$d = \frac{C^2}{4h} + h$$

V. 2374 embodies the expression for the area of a segment.

इषुपादगुणितजीवा गुणितव्या दशपदेन यद्वर्गः।
मूलं चापाकारे क्षेत्रे इत्थं भवति सूक्ष्मफलम्॥

The product of the chord and the quarter of the height is to be multiplied by $\sqrt{10}$. The root of the square of this is the exact area of the segment.

The latter part requiring us to square a quantity and then find the square root of the same square seems redundant.

Perhaps the author's meaning is; 'square the factors separately before the multiplication is performed, and then

[16] *TP.* IV. 2025.

CC-0. In Public Domain. Gurukul Kangri Collection, Haridwar

Digitized by Arya Samaj Foundation Chennai and eGangotri

find the square root of the product. This avoids multiplication by the irrational quantity $\sqrt{10}$ and the device is often resorted to.

The formula then is

$$\text{area of segment} = \sqrt{\left(\frac{ch}{4} \times \sqrt{10}\right)^2} = \sqrt{10}.\ \frac{ch}{4} = \pi\frac{ch}{4}$$

Like the formula for the arc of a segment, this also seems to be a generalisation from the area of a semi-circle i.e. a segment with height = half the diameter and chord = the diameter.

For area of semi-circle

$$= \frac{1}{2}\ \frac{\pi\ d^2}{4} = \pi\ d.\frac{d/2}{4} = \pi.\frac{c.\ h}{4}$$

While calculating the areas of the continents and oceans which stretch out in concentric circles round Mount Meru, Yativṛṣabha gives the formula for the area of an annulus.

द्विगुणीकृतसूच्याः इष्टवलयानां द्विगुणव्यासान् ।
शोधयित्वा अवशेषकृतिं व्यासार्द्धकृत्याः गुणयित्वा ॥
गुणयित्वा दशभिस्ततो मूलेनांको भवति यो लब्धः ।
इष्टवलयाकारे क्षेत्रे तं जानीहि सूक्ष्मफलम् ॥[17]

Subtract twice the breadth of the desired annulus from twice the outer diameter and multiply the square of the remainder by the square of half the breadth and by 10. Know the square root of the product as the exact area of the desired annulus.

i.e. area of annulus $= \sqrt{10\ \left(\frac{t}{2}\right)^2 (2\,d-2t)^2}$

where d is the outer diameter and t the breadth of the annulus.

---

[17] *TP.* IV. 2521 and 2522.

CC-0. In Public Domain. Gurukul Kangri Collection, Haridwar

Digitized by Arya Samaj Foundation Chennai and eGangotri

For the area of the annulus = area of outer circle—area of inner circle.

$$= \frac{\pi d^2}{4} - \pi\left(\frac{d-2t}{4}\right)^2$$

$$= \frac{\pi}{4}\left( d^2 - d^2 + 4\,dt - 4\,t^2 \right)$$

$$= \frac{\pi t}{2}\left( 2\,d - 2\,t \right) = \sqrt{10}.\frac{t}{2}(\,2\,d-2\,t)$$

$$= \sqrt{10.\frac{t^2}{4}\,(\,2\,d-2\,t)^2}$$

While verse 182 finds an expression for the height of the segment from a consideration of the right triangle formed by the chord, the radius at its end and the arrow produced, verse 2597 derives it from the formula for the chord

viz $\frac{c^2}{4} = h\,(\,d-h)$

जीवाविष्कम्भयोर्वर्गविशेषस्य भवति यन्मूलम्।
विष्कम्भयुतमर्द्धयित्वा ऋजुबाणो घातकीखण्डे॥

The square root of the difference of the squares of the chord and the diameter when combined with the diameter and halved becomes the straight arrow in Dhātakīkhaṇḍa

*i.e.* $$h = \frac{\sqrt{d^2-c^2} + d}{2}$$

For $$\frac{c^2}{4} = h\,(d^2-h)$$

or $$h^2 \;dh = -\frac{c^2}{4}$$

or $$\left(h-\frac{d}{2}\right)^2 = \frac{d^2}{4} - \frac{c^2}{4}$$

or $$h-\frac{d}{2} = \frac{\sqrt{d^2-c^2}}{2}$$

$$h = \frac{\sqrt{d^2-c^2}+d}{2}$$

F. 7

CC-0. In Public Domain. Gurukul Kangri Collection, Haridwar

Digitized by Arya Samaj Foundation Chennai and eGangotri

Verses 2598 and 2818 are repetitions of verse 2025 with an insignificant variation in the expression for the diameters of a circle in terms of the chord and height of a segment. So also verses 2617, 2761 and 2763 respectively repeat the formulae for the circumference and area of a circle and the area of an annulus.

The *T P* brings in Mathematics only as an aid to the description of the universe, which is its set aim. Hence there is no systematic treatment of any mathematical subject except perhaps of arithmetical progressions and the mensuration of circles and segments. And whatever Mathematics there is, is treated from the practical point of view. Thus the many rules and formulae that are given, are never accompanied by an attempt at proof. This remark is applicable to the whole of Indian Mathematics in general and to Jainā Mathematics in particular.

The numeral terminology in the *TP* is the same as the one usually used in India *eka, daśa, śata, sahasra, ayuta* and *lakṣa,* denominations above which are seldom used. For larger numbers the usual practice is to enumerate the figures forming the digits one by one in order beginning from the right end and proceeding to the left, the method familiar in Indian word-numeral and alphabetic systems.[18] A good example contained in I. 123 & 124 has already been quoted. The use of word numerals is uncommon though not unknown,[19] whereas there is no instance of the use of alphabetic numerals. Very large fractions are of common occurrence. Surds are familiar and the irrationality of surd numbers is recognised. The concept of the arddhacheda

---

[18] The *Trilokasāra* employs both the right-to-left and left-to-right mode of enumeration. Vide "*Mathematics of Nemicandra*" by Dr. B. B. Datta in the Jaina Antiquary भाग 2 किरण 2.

[19] *TP.* I. 124. Even in these instances it is only for zero that other words are used.

CC-0. In Public Domain. Gurukul Kangri Collection, Haridwar

Digitized by Arya Samaj Foundation Chennai and eGangotri


i.e. the logarithm of a number to the base 2 is also known.[20]

Arithmetical progressions find full treatment with separate formulae for finding the first term, the common difference, the period and the sum. The series which occasions these rules, is a rather complex one of 49 terms with 7 groups within it, which themselves are separate progressions, whose periods again form another arithmetical series. The expression

$$S = n\left[a + \left(\frac{n-1}{2}\right)^2 d + \frac{n-1}{2} - d\right]$$

for the sum of any group within the series is a distinct contributions of the *TP* to series Mathematics. The treatment of geometrical progressions is comparatively meagre.

Amongst mensuration formulae those for the area of a trapezium, a circle and a circular annulus, rough approximations for the area and arc of a segment, the formulae for the chord and height of a segment etc. are given. These imply a familiarity with the properties of right triangles and those of similar figures. The value of $\pi$ is usually taken as $\sqrt{10}$ and its incommensurable nature is implicitly recognised. The volumes of trapezoidal solids, prisms and cylinders are also known. The terminology is usually the same as that found in Indian Mathematical works. But '*rumdaphalam*' for volume and '*rumda*' for diameter seem to be peculiar to *TP*. The use of the word 'pratara' affixed to the linear units in the sense of the corresponding unit of area is also noteworthy. e.g. pratarāṅgula = square angula. jagapratara[21] = square jagaśreṇi

---

20 अद्धारपल्यच्छेदः तस्यासंख्यातभागमात्रं च ;
पल्यघनांगुलवर्गितसंवर्गिते सूचीजगच्छ्रेण्यौ ॥
The meaning of the verse is not clear, but च्छेद evidently stands for अर्धच्छेद

21 T.P.I. 132

CC-0. In Public Domain. Gurukul Kangri Collection, Haridwar

Digitized by Arya Samaj Foundation Chennai and eGangotri

CC-0. In Public Domain. Gurukul Kangri Collection, Haridwar

Digitized by Arya Samaj Foundation Chennai and eGangotri

# SOME VAIṢṆAVA LEGENDS IN VEDANTIC TEST-TUBE

*By* BHABES CHANDRA CHAUDHURY

IN the *Śrīmat-Bhāgvata Purāṇam* there are very many legends or episodes, relating to the life of Lord Kṛṣṇa, particularly of his early life. His *Govardhana Līlā, Vṛndāvana Līlā, Mathurā Līlā,* etc. are too well known to need a new introduction.

Still, some may think that they are, however, just so many pieces of fine parables or legends, poētical in certain places, but not with any precise sense or utility .... at least—a pragmatic philosophy—in so far as their contextual bearing upon life, is concerned. But a close study in between the lines of these stories not only dispels such a notion as vague and ponderous but reveals deep, penetrative nuggets of philosophic truths and Vedāntic ethics behind them.

To an inquiring soul, there might be discerned much also, in the sequence or the order in which they come and also in the very words in which they are described in every detail; and it is evident therefore, that every one of them contains some very cogent truths inlaid in symbolic precepts—indicating the way in which a spiritual aspirant may hope to overcome the various difficulties in the path of attaining bliss in a rather frail ephemeral existence—called *LIFE.*

We just take, as a first instance, the first three episodes of the '*Gokula Līlā.*'

As one knows the first Asura, the first obstacle, to wit, which Lord Kṛṣṇa has to fight, comes in the shape of a very



CC-0. In Public Domain. Gurukul Kangri Collection, Haridwar

Digitized by Arya Samaj Foundation Chennai and eGangotri

exquisitely beatutiful woman, who desires to suckle him from her breast; and the baby Kṛṣṇa—just a tiny tot of about two months old—makes haste not only to take what the lady—Pūtanā by name—offers him but all that she can possibly spare.

He drinks it and takes it in without making any discrimination, whatsoever, between milk and poison, and then gives her the bliss which he gave later also to his own foster-mother, Yasodā, and then sends her away to Gokul—a fact, which appears to be rather a piece of a strange conduct towards an Asura, who had just sought to kill him.

This is the first shot which he has fired in his life's first victory over a deadly foe.

And, what is the inner psychology behind this?

When, one has made up his mind to enter the path of self-enlightenment or *Sādhanā* with a firm will and iron zeal—the first hurdle to cross over is to fight for the disentangling of oneself from the ties of the insrcutable force of a mother's love.

Surely, this has occurred in the lives of saints—like that of Śaṅkara and Caitanya and, this happens every now and then in history.

Then comes the story of the trundle that almost rushes upon him to crush him to death.

But divine help enables him to escape from it unhurt and he overturns it in a trice.

The chariot carried good delicious food and victuals, like sweets, milk, curd—almost overloading it.

Now, what's the ethics behind the psychological make-up of this *Līla* of Lord *Kṛṣṇa*?

Does it not remind us of the physical organism that carries us along in the world? Does it not, indeed, incidentally refer to the Vedāntic concept of the ONE SUPREME REALITY, such as, hinted in the lines of Upaniṣads.

CC-0. In Public Domain. Gurukul Kangri Collection, Haridwar

Digitized by Arya Samaj Foundation Chennai and eGangotri

This physical body which Lord Kṛṣṇa turns turtle, indeed, makes its purpose different from that which it was intended for.

And, does not this *chariot* symbolize—probably—the gorss physical body of the senses—with all the strength, vigour and sustenance that it affords—in keeping us fit; but also create the triple Vedantic 'Mala'—viz, impurities—such as, lust, anger, greed; Vikṣep—distractions and Āvaraṇa—the veil of ignorance, that seek to create the bondage of mind by shackling it up to carnal sense-objects or desires?

And, should not we just overturn it—so that it meets an avowed end—instead of blocking or jamming a traffic route—the eternal Route to *final release,* Mokṣa, which SANAT-KUMAR revealed to NĀRADA, as being attainable only through crushing of all the head of his infirmities.

The next or third obstacle appears in the way of Lord Kṛṣṇa—as one remembers—when, the Asura pounces upon him in the form of a violent tornado and lifts the baby very high up—like banners in the sky. But, always and ever, eternally cool as cucumber, the divine child allows himself to be smoothly lifted aloft in this air-worthy fashion—to the utmost stratospheric limit as the Asura could ascend; and, then comes a moment when the latter can no longer pull him up any higher but rather feels the weight gravitating down in a mysterious way, because of the ever-bulging mass of the baby-body that he is carrying, and finally he has to collapse—as we know—and the Lord finds himself in original trim, viz, quite safe and ready, to go on with his mundane round of works—as an exemplary 'Karma-Yogin.'

The psychological implication behind the symbol of this Līlā is quite evident.

The play of environment, heredity, and association on mind, as a valuable adjunct in the education of the individual in society is inevitable as well as indispensable.

CC-0. In Public Domain. Gurukul Kangri Collection, Haridwar

Digitized by Arya Samaj Foundation Chennai and eGangotri

So, FEUERBACH, rightly observed, *inter alia,* viz, "Mann ist was er isst", that is, man is what he eats.

The educators—say, the parents, the teachers and the village-elders or those who have something to teach us as we know it, as per usual fashions of the day—do bring us up as high as they could afford, and no wonder, the divine baby Kṛṣṇa demonstrating to us as to how one ought to take advantage of all that and accept to be brought up by the educators around us!

But then, there comes the psychological moment, when they have nothing more to give us; and if we desire still, to pursue the end of self-dedicated Way of Bliss, then should n't we venture upon the same responsibility ourselves and go ahead with our own progressive spiritual unfoldment uninterruptedly?

Indeed, viewed in this analogy, if one studies the episode of the Tṛṇāvarta (blade of a grass in a whirlwind), he most probably would light upon some very finer gems of wisdom—scattered hidden across the vast profundities of it.

And, when rightly sorted, cleansed and refined in the assaying instrument of pure detached, ego-less, discriminative consciousness and, dispassionate mind—they are symbolically confirmed and found to be no other than so many nuggets of Vedantic teachings, for gradual transformation of life, so that one could take advantage of all these, in his pupillage of nurture, but when the saturation-point is reached—it is discarded *sine die,* viz, in matured stage of wisdom.

The above three *Līlās,* or symbolic demonstrations of the Divine Dispensation of Lord Kṛṣṇa, may however, appear to the critical thinker as so many obstacles which one has to get over—not because things are bad in themselves—but because they contrive to put hurdles in our way at a certain stage,—the same that one must overcome before he can hope to attain divine grace or Sādhanā. And, no wonder, at that

CC-0. In Public Domain. Gurukul Kangri Collection, Haridwar

time when Lord Kṛṣṇa does overcome those obstacles, *pari passu,—he* is acclaimed *fit* enough, as well, to be put in charge of *cows,* that is to say, of the most useful and docile of *fauna* among nature's gifts to man—as his domestic pet of quadrupeds—since early dawn of civilisation—which are called *GO* in Sanskrit, but also means "rays of the Sun," that is, "divine light," too.

That is to say, after he has over come all those preliminary obstacles, he is equal to life's bounden duties of managing these gentle things—symbolic of purity, honesty, motherly self sacrifice and divine compassion!

Does it not, in a sense, symbolize then, the psychological fact—behind this particular Līlā—that transformation of "Lord Kṛṣṇa" into GOPALA, means some way or other—the progressive advancement of the Lord of spiritual glorification in a mortal frame: such as, that of a *homo sapiens*?

Coming next to what is known as the *Kāliya Līlā,* one may however, recall incidentally as to how Lord Kṛṣṇa trampled upon the head of the fabulous septa-hooded King-Cobra which was lying in the Yaumna river. The legend tells that it was so lethal that even the people and animals who came near the bank of it—dropped down dead on account of poisonous infection of atmosphere there about by the serpent's venomous inhalations.

Now, Lord Kṛṣṇa—as the legend relates it—on hearing about him climbed the tree and leaped on the central hood of the great serpent and finally the latter had to submit to the Lord.

And, then some miracle happened.—Kāliya had taken refuge in the Yamunā to be free from the constant fright of death from the attack of Garuḍa, Lord Kṛṣṇa, however, the Eternal Lord of Mercy and compassion, does not kill him altogether, but 'deports' the reptile by way of an exile—to the far southern seas under-charge of Garuḍa,

F. 8

CC-0. In Public Domain. Gurukul Kangri Collection, Haridwar

Digitized by Arya Samaj Foundation Chennai and eGangotri

who would henceforth—so the Lord enjoins—continue to remain his protector—instead of a destroyer.

A striking note in this episode is the display of Serpent's humility and Lord Kṛṣṇa's divine mercy and compassion for the penitent reptile, when the former lays down his hoods at the feet of the latter in self-surrender and vomits black poisonous venom.

But, when severely rebuked by the Lord for his deadly careers in the Yamunā and other riverine realms of him so long—the ever crest-fallen Hydra politely answered, with eyes bathed in tears:

> "Lord ! I can only offer you what thou hast kindly given unto me!
>
> What you have put into me was the deadly venom and, what, indeed, can your creature but hope to offer now, in return—except *that*—unto your lotus-feet!"

This Līlā embodies then, the beauty of Vedāntic philosophy—illustrative of the entire self-abnegation and desireless surrender to the Lord—bordering on Vairāgya or dispassionate spirit of service unto God ! Does it not, also, reveal a stage in spiritual advancement of God-realization when—the Creator, Preserver and Destroyer merge into the Ultimate Reality of the Vedānta.

What happens after that *Līlā*?

The legend adds that, immediately after this episode—Lord Kṛṣṇa and Baladeva and the Gopas fall—in a mysterious circumstance—asleep on the very bank of the Yamunā and a very few hours afterwards, Agni appears in the forest.

This is, indeed, the only case perhaps in the 'Śrīmad-Bhāgavatam' wherein a symbolic stress is laid on the psychological effect of two Līlās, in which it is said that only a few hours after one episode the next one took place.

If the 'Śrimad-Bhāgavatam' devoted a few words, to say so, it must have been a mighty kind of an episode still.

CC-0. In Public Domain. Gurukul Kangri Collection, Haridwar

Digitized by Arya Samaj Foundation Chennai and eGangotri

What then, could as well, be the precise philosophic hint over which that "Forest-Fire" hangs?

Well, this evidently is the puckish trick of Agni.

Surely, many explanations are given to Agni and his devastations.

But, Sri Aurobindo's explanation seems to be quite satisfactory, viz, that God Agni represents the power and consciousness of the Divine Will.

If immediately after complete surrender to the Divine Will, the same in the garb of Agni visits a spot, there must be some reason for it, and what does Lord Kṛṣṇa deign to do with the Forest Fire?

Surely, he does not seem to go forthright into the alarmist predicament of a modern Fire-brigadier at the out break of this Great Purāṇic Fire.

Neither does he—in a frenzy seek to put it out himself, altogether.

What does he do then?

Well, as we know—he immediately drinks it in or rather gobbles it up entirely!

Then he manages to digest it, without self-burn or injury, in the bargain, to his body!

This episode, therefore, only proves that if one could successfully drink in the power of Divine Will—after complete self-surrender to it—it must needs work miracles—a fact, which is also, confirmed by the following prophetic utterance of Jesus Christ, claiming the triumph of FAITH over doubt and misgivings—viz, in the life of Sādhanā' (spiritual exercise):—

> If ye have faith, and doubt not, ye shall not only do this which is done to the fig-tree but also if ye shall say unto this mountain: Be thou removed, and be thou cast into the sea; it shall be done.

CC-0. In Public Domain. Gurukul Kangri Collection, Haridwar

Digitized by Arya Samaj Foundation Chennai and eGangotri

And all things, whatsoever ye shall ask in prayer, believing, ye shall receive."[1]

The most important *Līlā* comes in what is called the *Vastrāharaṇa* episode—often characterized by the intellectually debilitated class as somewhat indecent and irreverent! In this, the cow-maids,—Gopis, are said to be bathing in the Kālindī and the Lord 'loots' their clothes; gets up a tree with the booty and finally, when they emerge out of water, hiding their body with hand in shyness, the great Lord of Universe—assures them, adding, *inter alia*:

"Hiding absolutely nothing come all of ye unto me!"

This piece is, therefore, as much Vedantic in thought, psychology and philosophy as a Vedanta should really be.

The cow-maids have been undergoing hard penance of *Kātyāyanī-Vrata* to win Lord Kṛṣṇa's favour.

They had also propitiated Mother Durgā with Pūjās; after this they bathe in the Kalindi as do the celestial nymphs and gods in the "Surāsurī" of ŚIVA. The Surāsurī, is a river of Paradise under ŚIVA, who is identified with the supreme 'BRĀHMAN', *viz,* such as hinted in the following texts of the Upaniṣad.

Śivâm praśāntam amṛtam Brahmayonim.......
Samasta Sākṣim tamasaḥ parastāt.[2]

Does not, then, this heavenly river, typify—speaking allegorically—the psychologically elevated mood, akin to a state of consciousness when one does no longer experience that eternally conflicting quibble between the Sura and the Asura—between God and Demon—the good and the bad—when the spiritual aspirant rises above the Vedāntic notions of dualism, viz, of Īśvara (God) and Jīva (Being) and is as such, *free* in the truest sense of a Jīvanmukta?'

---

[1] *"The Barren Fig.-Tree"* St. Matthew XXI, 18—22.

[2] 'Kaivalyopaniṣad'.

CC-0. In Public Domain. Gurukul Kangri Collection, Haridwar

Digitized by Arya Samaj Foundation Chennai and eGangotri

The cow-maids, Gopīs, likewise do bathe in the Kālindī—a water having neither name nor shape—speaking allegorically—is past, NAMA and RŪPA.

Now, according, as we know, to the Vedānta Philosophy—Māya has dual power, viz, one of the nature of projection (Vikṣepa) and obscuration (Āvaraṇa); from the interaction thereof the world is created—from subtle bodies to cosmic—eggs. So that, the other power obscures, viz, Āvaraṇa—the difference between the *seer* and the *seen* within and that between 'BRAHMAN' and the *world without*:

The 'existence', 'manifestation', 'lovability', 'name' and 'form'—these constitute the pentavalent aspects of the Universe.

The first three, viz, "Asti, *bhāti,* priyam" are the first aspects of *BRAHMAN;* the other two, viz, Nāma and rūpa are the aspects of the world.

This gives, in a succinct, what Vedānta does comprehend as the Oneness of the Ultimate Reality and; Vallabhācārya, the great scholar, himself, confirms also, apropos—that a head-long dip into the bottomless deep of the Brāhmanic consciousness or for the matter of that ...... into the complete absorption of Nirvikalpa-Samādhi—the super-consciousness, only hasten all conceptual conflicts of Nāma and Rūpa to disappear.

And what wonder then that, our cow-maids in the Līlā, referred to, should hasten to attain—through rigorous austerities, and hard Vratas, Tapas, and Saucas, Pūjās and Avagahanas—the acme of Brāhmanic elixir and enjoy the oneness consciousness of "Sarvam Khalvidam Brahma", by even surrendering all i.e., their life, honour and body, the attributes of Nāma and Rūpa—unto the Great Lord.

All aspirants in Sādhanā, possibly realize that it is somewhat easy to surrender the mind and the heart to God; but it is not so—rather almost impossible for the ordinary people,

CC-0. In Public Domain. Gurukul Kangri Collection, Haridwar

Digitized by Arya Samaj Foundation Chennai and eGangotri

indeed, to completely give over the soul unto the Spirit Divine.

This means of spiritualizing gross is a harder task for the Sādhakas than the mind. And, just as—unless you get a copper wire properly insulated, it cannot carry the full load of electrical energy, so also in Sādhana the adhara (vehicle) must needs be maintained in a state of absolute purity and evil-proof, to have access to the divine impulse.

After this state of spiritual attainment comes in the *Rāsā Līlā*—the Festival of gaiety, dance and merry-making, which, indeed, would not have been, as such, possible before the event of complete disenthralment of senses and surrender unto the Lord in the *Vastrā-paharaṇa Līlā,* aforementioned.

There may be some who wish to see the *Rāsa Līlā*—because they like to enjoy it—on the religious conviction—that by witnessing the Lord's Līlā they would likewise attain to an equal height of divinity; but possibly do they bypass the great psychological pre-requisites, viz, that of the *Vastrā paharaṇa*—of bringing down the Divine Consciousness right into the physical body, which is an essential pre-requisite, before the *Rāsa Līlā* can be enjoyed with avid spiritual relish.

For, is not the spiritualization of mind and thought, as symbolized in the former Līlā, after all a likewise spiritualization of the body, as effected in its counterpart of the latter Līlā?

Besides the above episodes there are also other Līlās, viz, those of *Mathurā,* the *Govardhana* episodes etc. etc. containing as they do, very many gems of *Vedantic* truths, as securely embedded perhaps, in their hidden symbols—as the kernels are.. in nuts—for the purpose of popularizing religious education among the common folks of the Puraṇic days.

Even down to the minutest details of Sādhanā—both in the study of each individual episode and in their order and

CC-0. In Public Domain. Gurukul Kangri Collection, Haridwar

Digitized by Arya Samaj Foundation Chennai and eGangotri

sequence, and also in all the particular words—which are used to describe them in the great scriptures, every word thereof appears to contain some beautiful philosophic truths hidden in the allegorical narratives of Līlās referred to.

Indeed, the philosophy behind the Līlās, starting from the story of Pūtanā to the Govardhana or Mathurā annecdotes with which the *"Srimad-Bhagavatam"* is replete—only reiterates the indispensability or for the matter of that—their inevitability in the significant garb of symbology, as so many ethically formative forces, stressing the imperative need of self-exalting Sādhanās—viz, of 'Satya' (truth); 'Brahmacarya' (Vow of moral-celibacy and control); 'Ahimsā' (non-injury); 'Asteya' (non-stealth or non-guile) and 'Aparigraha' (non-covetousness).

When there is ethical purity, then only one will be established in "Nirvikalpa-Samādhi"; and he who is in ethical perfection can only be entitled to have access to the *darśana* of Lord Kṛṣṇa in the *Rāsa-Līlā*—in the loftiest ecstasy of God-realization.

And why? Because, to win the Lord's love—the heart must be purified by Vratas and surely, do not humility, serenity, tolerance and holy grace always take their abode in the pure heart?

"Vigil" is another essential discipline not only to the Easterners but also to the Westerners too—in spiritual pursuits! And, so in the Bible does not Lord Jesus enjoin in "The Parable of the Ten Virgins" viz, *"WATCH,* therefore, for ye know neither the DAY nor the HOUR wherein the SON OF MAN cometh"?[3]

And, no wonder also—one finds the legendary cow-maids in the above episodes—undergoing fasts and penances—trying to keep awake at nights and spending time in spiritual devo-

---

[3] St. Mathew XXV 1—13.

CC-0. In Public Domain. Gurukul Kangri Collection, Haridwar

Digitized by Arya Samaj Foundation Chennai and eGangotri

tions and meditation of the Lord's *Satcidānandam Svarūpam.*"

It is, therefore, emphatically stated in the *GĪTĀ,* as such.

> Vihāya Kāmānyaḥ Sarvān Pumān Carati, nisprhaḥ
> Nirmamo nirahamkārah Sâ Śāntim âdhigâchti"![4]

[Peace is attained by annihilation of all desires and cravings through practice of dispassionate exercises of non-egoity and austerities]

And what wonder then, that unless one does fully burn out the lust before it burns one up—as in the case of cow-maids who did wholly, and in a way, incidentally, succeed in spiritualizing their cravings—(material tṛṣṇās)—and then sublimated them into Vairāgya, viz, by banishing all selfish thoughts and wordly-life of the five-senses, for attaining the eternal bliss of God-consciousness, in Lord Kṛṣṇa—no real Sānti as referred to, in the above text of the *Gītā* can otherwise be realized by the devotees altogether?

Indeed, how can then anybody—otherwise than the devotees like the cow-boys and maids of the Līlās—who don't strive to realize the Lord of the Gopuram—the symbolically Ultimate Reality; not doing any Kātyāyanī—Vrata; not keeping Vigils; not practising penance or reciting Japas of "KṚṢṆA"; "KṚṢṆA"; "KṚṢṆA" in every "lub" and "dub" stroke of the heart, possibly expect to attain .... the goal of Beatitude—the state of Vedāntic Kaivâlya or *ne plus ulttra*?

In the *Gītā,* Lord Kṣṛṇa tells about Bhakti-Yoga i.e., Path of devotion. It is a spiritual method of self-abnegation, surrender, acceptance, passivity—asking nothing in return, viz, by dedicating one self completely unto the Divine Will.

---

[4] Chapter, II, 71.

CC-0. In Public Domain. Gurukul Kangri Collection, Haridwar

Digitized by Arya Samaj Foundation Chennai and eGangotri

These are passive virtues: which are regarded more as feminine than masculine.

Therefore, it is said:

Bhagavan Sarveṣām Puruṣāḥ.

(God is immanent in all)

That is, there is only One Ultimate Reality (Puruṣa) in the world.

And, what wonder, all of us should be regarded as Gopis. That is, "Strīpriyam itarat Sarvam":

(Spouse is only agreeable and dear all else is abominable).

In other sense, one's i.e., votary's attitude ought to be one of a fervid prayerfulness; of dependence; of dispassionate surrender, self-abnegation, passivity and acceptance!

"Do not demand or desire! Ask by putting your hand to work and giving your mind over to God—only for His Blessings!" This, then, constitutes the essence of all essences of the "Bhakti–Yoga"—in a nut-shell!

Is it not possible for the humans then, to adopt this method easily?

And, could there be any wonder, as such, that the Gopis should run about praying to God, appealing to Him to become their husband.

So it comes to this, when *Rāsalīlā* is referred to, the meaning of it is that there is the Universal Lord petitioned and appealed to and begged for favour by all the individuals of the world.

The integrity of that One Omnipotent Reality is not in any manner affected by the approaches made by millions of individuals.

The universality of the Supreme Lord or Reality and the multiplicity of the supplicant individuals, that is what is attempted to be brought about by the symbology of *Rāsalīlā*!



CC-0. In Public Domain. Gurukul Kangri Collection, Haridwar

Digitized by Arya Samaj Foundation Chennai and eGangotri

One Supreme Lord, so to say, as if, faces each individual and because he faces some, it does not follow that he does not face others.

Well, that is the idea, then, which seems to be brought about by the conception of the *Rāsálīlā,* which has been so thoroughly misinterpreted and misconceived by the common folks also.

We, thus, realize that—it is the method of Bhakti—it is the method of devotion, that is, the spirit of the oft-quoted words of Arjuna, viz., 'Kariṣye vacanam tava' akin to CHRIST'S: 'Thy Will Be Done'!

The *Viṣṇu Purāṇa, inter alia* says, therefore:—

"Those people who merely cry out the name of God without doing His Will are enemies of God." That is:

Svadharma Karma Vimukhāḥ Kṛṣṇa Kṛṣṇeti vādinaḥ, te harer dveṣiṇo mūdhāḥ dharmârtham janma yadi hareḥ."

(Those who are indifferent to their duties but only slouch about muttering 'Kṛṣṇa' 'Kṛṣṇa' they are anti-Kṛṣṇa' in faith!')

They are ignorant, deluded, ill-conceived mortals. Even, Hari, for the bonds of creation, for the advancement of the world—passed through so many ordeals.

When, HE has set an example for us, is it right for us then, to abstain from the great *Līlā,* and the Ultimate method of Release by adhering to the path of Bhakti—such as the Gopīs did unto the Great Lord in *Rāsalīlās*?

The only prayer of the Gopīs consisted, as such, in being *one* with the Lord—not merely through craving of the flesh or by undergoing penitential practices such as are traditionally resorted to by devotees in attaining God! Fasting, watching, praying, kneeling self-scourging, hair-splitting, hard-beds or whatever it may be—are helpful, no doubt, for Truth-seeker or God-searchers—because our body and flesh

CC-0. In Public Domain. Gurukul Kangri Collection, Haridwar

Digitized by Arya Samaj Foundation Chennai and eGangotri


stand perennially opposed to Spirit. Indeed, the Spirit is not—so the Scriptures, enjoin all over the world, of all Faiths, at home here, where the body is! So, just to help the spirit over in a mortal pang or distress and with a mind to put a bridle upon the flesh, obviously, such practices might be deemed indispensable, as are referred to in the texts dealing with the efficacy of the six auxiliaries of YOGA.

But, the Gopīs do prove as well as the *Gītā* does maintain in the bargain, that to conquer and curb the flesh it is a thousand times better to put on the bridle of LOVE! Indeed, they demonstrate by *Rāsalīlās,* as it were, that 'Love' is like the fisher's bait: Once the fish does take it, it is done for, the *fisher* is certain of his catch. That is, when the symbol is uncovered it suggests, *inter alia* however, that Lord Kṛṣṇa lies in wait for the mortals with the *bait* above all.

He who has found the 'WAY of LOVE' would seek *no other.* He who hangs on his baitedhook is so fast caught like the Gopīs that foot and hand; mouth and eyes; heart and soul—and verily all that is mortal's is entirely bound to be Kṛṣṇa's.

Whoever is caught in this: whoever gaily rejoices in the Sādhanā of such Bhakti's Way, whatever he does then, is as such, done through—LOVE, which is no other than that spiritual elixir, viz, "Kṛṣṇendriya Priti banchha tari bati prem"—that is, LOVE is the only insatiable desire for communion with Lord Kṛṣṇa (God) and none else—a prerequisite solvent of all conceivable anodynes of moral pangs and pains—the master-key to the possibility of attaining *oneness* with the Absolute: the "Raso vai saḥ" of the Vedānta, whence the word Rāsa spirit of the great *Līlās* might as well be conceived, too, to have been brought into figurative usage of the immortal "Purānic" legends of the *Bhāgavata*!

And, what wonder, Caṇḍidās, the great fifteenth-century "Vaiṣṇava" bard of India, incidentally warns the legendary love-begone cow-maids (Gopis), too, not to lose heart but

CC-0. In Public Domain. Gurukul Kangri Collection, Haridwar

Digitized by Arya Samaj Foundation Chennai and eGangotri

await the *baited-hook,* so as to be entirely and full-heartedly caught—the more surely caught so much the more surely released!

For, does not he—for all that—metaphorically warn the legendary cow-maids (Gopis), viz, in these suggestive lines of his immortal work of Vaiṣṇava lyricism, in the bargain:

"Torā Param Pati Sané
Sadai gopane
Satata Karibi Lehā.
Neer na chhuibi,
Sinān Kâribi
Bhāvini bhaver deha.
Torā nā hoibi sati
nā hobi âsâti
bhāvini bhāver dehā"?

That is:

"Thou shalt seek always company with the Supreme Lord (Śrī Kṛṣṇa); neither shalt thou touch nor dip into waters (of the river Yamunā) lest thou became absent-minded—but keep thy thought wholly fixed upon the Lord's (Śrī Kṛṣṇa's) Love—never caring a rap as to whether that may bring some stain on thee—as becoming of women of easy virtue!"

It may be pertinent, however, to point out that the word "leha (licking)" in the above verse does convey some suggestive hint as to how *Rāsa* appears to be etymologically cognate in sense or for the matter of that: co-extensive in import, with the Upaniṣadic counterpart, viz, *Raso* vai saḥ (Almighty is Bliss)—*Chādogya* Upaniṣad; as well as in the undernoted text—from the *Ṛg-Veda* which also, incidentally throws some guiding light on this, viz:

"Pataṅgamaktąm asurasya māyayā hṛdā
Pasyanti manasā vipaścitaḥ

CC-0. In Public Domain. Gurukul Kangri Collection, Haridwar

Digitized by Arya Samaj Foundation Chennai and eGangotri

Samudre antaḥ-kavayo vi cakṣâté
maricīnām padamicchanti vedhasaḥ."[5]

The text, as per Sāyâṇâ means:

The Vedic seer witnesses the "Jivātmā" enveloped in "Māyâ" having triple edowments (Satva, tama, rajas) by wholly renouncing "nāma" and "rūpa" as well as through dispassion and "Vairāgya". Regard may, incidentally, be had to the fact that *Rasa* means juice or essence of a fruit and "Rāsā" is the spring-festival of Lord Śri Kṛṣṇa with cow-herds and cow-maids as per "Paurāṇic" legend of the *Bhāgvata.*

It is only through selflessness and detachment that the Jīva can hope, therefore, to attain the super-consciousness of the Paramātma or the Reality and, realize all else as "maricinam," viz, *something* like a delusive non-entity of the nature of a 'mirage' in the desert!

Viewed in the contextual sense of the above lines does Kṛṣṇadvaipāyana Veda-Vyāsa, the author of the Bhāgavata appear to have intended, so to speak, to introduce any *unholy, unvedic* concepts in the immortal legends of the *Rāsa* and other *Līlās,* altogether? In the tenth *'skanda'* of the *Bhāgavata* there is a mention of the name of Viṣṇu the most ancient and holy word for the name of "Srī Kṛṣṇa"; and towards the end of the description of the entire *Rāsâ Līlā* episode has he not written, *inter alia,* to the key:

Vikṛtam vrajavadhubhirinca Viṣṇu etc ? (Rasa displays manifestation of Viṣṇu—the Supreme Almighty Brahman)

And, is not Brahman too, basically identified with 'Viṣṇu' in the 'Kaivalyopaniṣad' of the *Yajur-Veda..*

Can there be any doubt then, that *Rāsâ Līlā,* is nothing but a manifestation of "Viṣṅu," also, in multiple forms of Puruṣa and Prakṛti such as, prophesied in the text, viz, Ekoham bahu Syām prajāyema of the *Gītā,* to proclaim the glori-

---

[5] Ṛg. Veda, 10–177.

CC-0. In Public Domain. Gurukul Kangri Collection, Haridwar

Digitized by Arya Samaj Foundation Chennai and eGangotri

fications of 'Vibhūti' of Lord Kṛṣṇa in—human garbs—on this mundane plane at certain epochs?

There is an *essence* an *elan vital* in Life which may not be easy to realize and yet that is within everybody's Atman!

Some mystics named it SOUL; the Greeks called it 'IDEA'; the Hebrews, 'RUACH'; Platonists–'NOUS'; the Vedas, 'BRAHMAN', and the *Vaiṣṇavas* 'Lord Kṛṣṇa' and so on!

The consciousness in man's soul of union with the ONE and ALL is, therefore, the real *Rāsa-Līlā*—the only effectively symbolic religion (binding)—"dharman," to God!

There is no God but this One-ness, of whom Gopis (Cow-maids) know nothing—unless they are aware of the great Divine Spouse's reflections in the Yamunā of their hearts!

Lord Kṛṣṇa, has as such, no interpreters but "Gopis," as it were, hearkening, and the non-believers may or may not speak HIS Voice! His voice is, indeed, too high for some to hear and too low for others and surely, it does not exist at all for the many—many who are otherwise deaf!

It rings through the morning gleam of a sun-kissed meadow; the melancholy flute of bittersweet "Stavas" (Prayears) and "Stuti" (praises) of the cow-herds; the angry wails of love-wrecked—disappointed cow-maids (Gopis) and "Vraja-Vāsis" (folks) marooned by the Yamunā-bank; the years of patient "Vratas" (rites) or "tapas" (austerities) and "tyāga" (self-sacrifice); heavenly miracles and divine manifestations in varied forms of displays of the holy Vṛndāvâna: where Lord Kṛṣṇa held his divine sway over all mortals and celestials as per *Bhāgavata*.

What wonder, then, that the Soul of Lord Kṛṣṇa should be in the souls of the Gpois. Surely, there can be no Kṛṣṇa but in the consciousness of innermost—bhāvini bhaber dehā, Gopīs—such as mentioned by Caṇḍidas in the afore-quoted text from his "*Paḍāvali*". (Lyrics).

CC-0. In Public Domain. Gurukul Kangri Collection, Haridwar

Digitized by Arya Samaj Foundation Chennai and eGangotri

The *Rāsa-Līlā,* tells then, that the essence of all Gopīs or symbols is ONE, and there human wisdom ends!

But this one feels and does realize as well as believe—with what his little soul can really grasp the thought, viz,:—

> THE WAY TO KṚṢṆA'S DIVINEDOM is through Gopī's" LOVE—unalloyed, unsullied, unsophisticated and serenely pure.

Indeed, it is only by our *devotion to all* that we can serve the good great Lord Eternal, best like the Gopīs.

If that be *not so,* then, do not they remain a lot of mortals merely, in the sub-human levels, overwhelming others, often, or succumbing to them in mortal brawls, sometimes, with—never the blessings of solace and beatitude—despite occasional prayerful beggings and servile offerings to the Divine Feet of Lord Kṛṣṇa?

Again, referring to the *Gopālatāpaniyopaniṣad* of the *Atharva-Veda,* it appears that Gopāla, is stated to be the *basic entity* completely identical with the Supreme, "BRAHMAN," too! Devotion to Him is said to be the means for *release*: viz,

"Krisṇam tam viprā bahudhaā yajānti
Govindam santam bahudhā-ārādhayanti
Gopījana vallabho bhavānāni dadhre
Svāhāśrito jagadaijât suretāḥ

Sâmprāpya mathurām ramyām
brahma rudrādi vanditām
Sâmkha cakra gadā śārṅga-rakṣitām
musalādibhiḥ
Yatrâsāu samshitaḥ Kṛṣṇaḥ Stribhiḥ
śaktyā samāhitaḥ
Rāmāniruddha pradyumnai rukmiṇyā
sahito vibhuḥ

[Wise men perform sacrifices to him Kṛṣṇa, in various ways: They worship Him who is Govinda, in various ways.

CC-0. In Public Domain. Gurukul Kangri Collection, Haridwar

Digitized by Arya Samaj Foundation Chennai and eGangotri

The lord of milk maids supports the worlds. Relying on 'SVĀHĀ,' he impels the world, being endowed with energy.

(The gods live) having gone to the beautiful Mathurā, which is worshipped by Brahma, Rudra and others, which is protected by the conch, by the disc, by the club, by the bow and by the mace and other things, where abides this KṚṢNA in the company of women and of ŚAKTI, the Lord accom panied by Balarāma, Aniruddha, Pradyumna and Rukmiṇī.]

Hence, it is evident that what is Vairāgya in the *Bhagavata,* viz, complete spiritual detachment or total dispassion, is not only then, acclaimed by the Vedāntic philosophy as the gate way to BRAHMAN but also to Vṛndāvana—the Earthly Paradise of the Vaiṣṇavas (adherents of Lord Viṣṇu) or for the matter of that—the Līlā—Nikatana (Play-field) of the divine hosts, "Gopas" (cowherds) and Gopīs (cow-maids)!

What wonder, then, that herein one should, as per the great writer of the "Srīmad-Bhāgavata, Vyāsa, find the fabled "KALPA-TARU" (The WISH TREE) where the Lord does perform the delectable tricks or Līlās—days in and days out, of His divine "Satyam" (truth); "Jñānam" (wisdom); "anantam" (infinity); "Vijñānam ghana" (wisdom-saturated); "ānanda ghana" (Blissful); and "Cidghana" (super-consciously conscious) nature, for the release of the souls of His millions and millions of legendary "Gopas" and "Gopīs"—the selfless; desireless—human symbols of votaries, who are sitting in "dharnā" (devotion) eternally—under its cool shade, as such, for His ever blissful "darśâna" (favourable sight)—in complete faithful anticipations of the undernoted prophetic tenets of the *"Gita":—*

> Sarvadharmān Parityajya māmekâm śaraṇam vraja,
> Aham tvā sarvapāpebhyo mokṣayiṣyāmi mā śucaḥ"[6]

[Forsaking All, anchor thy love unto Me alone! I will release, thee, then—don't worry for this!]?

---

[6] XVIII—66.

CC-0. In Public Domain. Gurukul Kangri Collection, Haridwar

Digitized by Arya Samaj Foundation Chennai and eGangotri

# THE BIRTH PLACE OF ŚRĪHARṢA, THE AUTHOR OF NAIṢADHA-CARITAM

## (Mainly based on Maithila evidence)

*By* DR. H. VEDANTASASTRI

THE aim of this paper is to finally dispose of the tedious question that gave rise to a long and heated controversy amongst our scholars, namely the nativity of Śrīharṣa, the author of the *Naiṣadha-Carita*, on the basis of some new materials that have been available to us. Śriharṣa has given a brief account of himself in the verses that are found at the end of each canto of his work. From these, it is known that he had several other works to his credit, of which the *Khaṅḍana-khaṇḍa-Khādya*, the *Vijaya-Prasāsti* and the *Gauḍa-urvīśa-Kula-Praśasti* are the most important for our present purpose. He has given the names of his parents as Śrīhīra and Mamalla Devi and has also stated that he received favour from the ruler of Kanya Kubja.

In his *Khanḍana*, he has spoken of Udayana of the tenth century, and has himself been referred to by Gaṅgeśa of the thirteenth century; hence his date falls in the twelfth century.

Prof. Dinesh Chandra Bhattacharjya was of firm opinion that he flourished in Bengal; and such is the view entertained by Pandit Haridasa Siddhāntavagisha and Śri Nila Kamal Bhattacharya. On the other hand, Śrī Handique, has disputed the point and behind his back stands Dr. S. K. De, who thinks that Śrīharṣa's being a native of Bengal is but problematic. Dr. Candrika Prasad Śukla has gone a little further; he has tried to show in his thesis on Śrīharṣa and his work that Śri-

* It is a matter of great sorrow that the author has passed away.



CC-0. In Public Domain. Gurukul Kangri Collection, Haridwar

Digitized by Arya Samaj Foundation Chennai and eGangotri

harṣa was a native of Madhyadeśa, that is, the country, round about Kanauj, where he lived for a considerable period of his life.

Now, let us judge impartially the internal and external evidence upon which stands the presumption of his being a Bengalee.

In his *Naiṣadha*[1] *Śrīharṣa* has mentioned the utterance of the Ullube sound at the time of the wedding of Nala and Damayanti. Mallinātha, who hails from the south writes in his commentary, the *Jivātu* that this is a Northern Custom. Murāri Miśra has also spoken of this sound at the time of the wedding ceremony of Rāma with Sītā in his *Anargharāghava*;[2] and his commentator, Rucidatta Upādhyāya, himself a Maithila, writes that it is a custom prevalent in the south. From these it appears that the custom is neither northern, nor southern. It is either western or eastern. But Nārāyana Vedarkar, who hailed from western India, writes in his commentary on the *Naiṣadha* that this is the custom of Gauḍadeśa and the author is a native of this country. Till now, nowhere is uttered this sound at the time of marriage, save and except in Bengal. On the basis of this, Haridas Sidhāntavāgiśa passed his judgment that Śriharṣa was a native of Gauḍu, that is, Bengal.

But this sound is as old as the *Chandogya Upaniṣad*, wherein it occurs as Uraru. Further, Sri Handique has shown that some Jain commentators of western India have also spoken of this sound. Hence, this cannot be taken as the conclusive proof of Śrīharṣa's being taken as a native of Bengal, though it gives birth to a very strong presumption.

Chaṇḍu Paṇḍita and some other commentators of the *Naiṣadha* have held the view that Śrīharṣa was a protege of King Jaya Chanda of Kanauj and this view has been endorsed by Rājaśekhar Sūri in his *Prabandhakośa*, composed in

[1] XIV. 51.
[2] III—55.

CC-0. In Public Domain. Gurukul Kangri Collection, Haridwar

Digitized by Arya Samaj Foundation Chennai and eGangotri

in 1348 A. D. From the historical point of view it gives rise to no anachronism; and on the basis of this Dr. Bhandarkar has identified the Vijaya of Śrīharṣa's *Vijayapraśasti* with the father of King Jayachanda, who really underwent the said name. But Gopīnātha Āchāryya, very likely the man, who married the sister of Vāsudeva Sārvabhauma of the late fifteenth century, has written in his commentary on the *Naiṣadha* that the Vijaya of *Vijayapraśasti* is identical with King Vijaya Sen of Bengal; and in view of the fact that Śrīharṣa composed *Gauḍa-urvīśa-Kula-Praśasti,* Dr. R. C. Majumder has taken the statement of Gopinath as correct.

It is not easy to give verdict in favour of this or that Vijaya; but Śrīharṣa's authorship of *Gauḍ-Ūrviśa-Kula-Praśasti* certainly establishes some connection of his with Gauḍa.

Vidyāpati, who was contemporanious with Rājaśekhara Sūri, indeed a junior contemporary of his, states in his *Puruṣaparikṣā* (*Medhāvī-Kathā*) that in "the country of Gauḍa flourished a scholarly poet, Śrīharṣa by name. He composed a Kāvya on the life-story of Nala and in order to show it to scholars, he repaired to Benaras." This clearly shows that Śrīharsa was born in Gauḍa. This is practically corroborated by the said Rājaśekhara, who informs us in his *Prabandhakośa,* that Harihara, a descendant of Śrīharṣa was a native of Gauḍa and he made his way to Gujrat.

The *Khaṇḍana-Khaṇḍa-Khādya* of Śrīharṣa has been repudiated by Vācaspati Misra II (who was a native of Mithila like Vācaspati Miśra I as well as Vidyāpati) and in his rejoinder, which passes by the name *Khaṇḍan'oddhāra*, Vācaspati calls him a Gauḍa, that is, a native of Gauḍa.

Thus, it can be safely assumed on the authority of Rājaśekhara, Vidyāpati and Vācaspati that Śrīharṣa was born in Gauḍa and hence, he was of Bengal entraction.

A set of scholars has stressed upon the Gauḍī style of Śrīharsa; but since we find his marked preference for Vaidarbhī style in the line धन्यासि वैदर्भि ! गुणैरुदारैः ।

CC-0. In Public Domain. Gurukul Kangri Collection, Haridwar

Digitized by Arya Samaj Foundation Chennai and eGangotri

it proves nothing, though it is not a negligible factor; others have pointed to his non-discrimination betwen the three sibilants, between *ḍ* and *r*, between *B* and *V* and between *j* and *y*. But this proves nothing in as much as, such a thing, especially the non-distinction between *j* and *y* is to be found also in Gujrat. But these two factors plus the Ullulu Sound raise a strong presumption in favour of his being a native of Bengal, which is proved conclusively from the statements of aforesaid three persons. An objection may be raised, and indeed, it has been actually raised by the aforesaid Dr. Shukla with Śrī Mitthulal Sastri behind him, against the identification of Gauḍa with Bengal. Relying upon a vague verse of the Skandapurāṇa, running as:— "सारस्वताः कान्यकुब्जा गौडमैथिलोत्कलाः। पंचगौडा इति ख्याता विन्ध्यस्योत्तरवासिनः" they argue that by Gauḍadeśa is implied upper India, including Madhyadeśa, that comprises Kanauj and this assumption of theirs they buttres by a line of the Hitopodesa, that states that "in Gauḍa, stands a city called Kauśāmbī.

Now, upon the verse of the *Skandapurāṇa,* we are to say that it is a bit vague; in it the five classes of Northern Brāhmaṇas (including Gauḍa) have been called Pañca-Gauḍa. It reminds us of a popular saying that षडैश्वर्यवान् which, in its right aspect should be एश्वर्य्यादिषड् गुणवान. In like manner instead of saying गौड़ादिपंच ब्राह्मण: it has been said पंचगोडा: Be that as it may; but here we get a division of people from the social and cultural aspect of view, which, itself is an antethesis to Pañca-Drāviḍa; otherwise, from the Historical and Geographical point of view, this śloka does not imply that Gauḍadeśa is upper India. Indeed nowhere and in no century, has the word Gauḍa been employed to indicate any other part of India save and except Bengal. We are adducing here proof, century by century.

(1) In the present century, the Vaiṣṇava faith of Bengal is called Gauḍīya Vaiṣṇava Dharma.

(2) In the second half of the 19th century, Michael re-

CC-0. In Public Domain. Gurukul Kangri Collection, Haridwar

Digitized by Arya Samaj Foundation Chennai and eGangotri

ferred to the people of Bengal as Gauḍa Jana, in his Meghanāda Vadha; and in the first quarter, the Bengali Grammar by Raja Ram Mohan Roy was known as "Gauḍiya Bhāṣara Vyākaraṇa."

(3) In the 18th century, Valadeva Vidyābhūṣaṇa, himself an Oriya, refers to Bengal as Gauḍa in his commentary on the Tattvasandarbha.

(4) In the 17th century, Gāgābhaṭṭa of Banaras, who initiated Sivaji with the sacred thread, writes the following:—

का नाम व्याप्तिः ? व्याप्तिः खलु तत् यन्नाम गौडमैथिलानाम् सर्वस्वम्"।

Evidently he refers to the Bengalis and Maithils, who were staunch protagonises of Navya Nyāya.

(5) In the 16th century, Vṛndābana Dasa refers to Bengal as Gauda (गौड़ क्षिति) in his Chaitanya Bhāgawat; and Narothama Dāsa calls it Gauḍa Maṇḍala in his Prārthanā.

(6) In the 15th century, Vācaspati II a Maithila, refers to Śriharṣa by the phrase तेन गौड़ेन (tena Gauḍena). This mention by a Maithila cannot refer to any other part of India except Bengal; since in that case, it loses its significance.

(7) In the 14th century, Rājaśekhara Sūri calls Harihara, a descendant of Śriharśa, a "Gauḍa-deśya" (गौड़ देश्य) In the case of Śriharṣa he has mentioned Benaras and Kanyakubja separately; hence the Gauḍa deśa stands here undoubtedly for Bengal.

(8) In the same century, Vidyāpati wrote that Śriharṣa was a native of Gauḍa and he made his way to Banaras. Thus Gauḍa lies outside Banaras; and that by Gauḍa, he has referred to Bengal is proved from the following:—

(a) A lyric of Vidyāpati says:— चिरंजीवे रहु पंचगौड़ेश्वर certainly the word Pañca Gauḍa stands for a country, not for a group of people. Gauḍa is called Pañca Gauḍa because it had five divisions, Radha, Vagri, Barendra, Vanga and Mithi-

CC-0. In Public Domain. Gurukul Kangri Collection, Haridwar

Digitized by Arya Samaj Foundation Chennai and eGangotri

la (where Vidyāpati was born). Such a practice obtains till now. We call Barha Vangla बारह बांगला since at one time Bengal (the west as well as east) was held by twelve Bhuiyans such as Kedar Ray, Chand Ray and so forth.

(b) Another lyric of Vidyapati says" चिरंजीवे जीवयुग्यासदीनसुरतान ." It prays for the longevity of Sultan Giyasuddin—certaily he is the Sultan Giyasuddin of Bengal who reigned from 1392 A.D. to 1410 A.D. and was thus a contemporary of Vidyapati. Giyasuddin Tugluk, the Emperor of Delhi died decades ago before the birth of Vidyapati.

Thus Vidyapati states in unambiguous terms that Śriharṣa was a native of Bengal.

(9) In about the thirteenth century, we meet the following definition of Gauḍa in the Ṣat-pañcaśat-deśa-vibhāga-kānikā—

पद्मा नदचा दक्ष भागे वर्धमानस्य चोत्तरे गौड़देशः समाख्यातो गौड़ेशो यत्र तिष्ठति।"

(10) In the 12th century (the same century in which flourished Śriharṣa), Dhoyi, a court poet of King Lakṣman Sen refers to Bengal as Gauḍa deśa, in the sixth verse of his Pavanadūtam.

(11) In the eleventh century, Abhinanda, a native of Kashmir, calls himself a Gauḍa in his Kādambarī Kathāsāra, since Śakti Swāmi, the grand father of his grand father went to Kashmir from Bengal in the train of King Lalitāditya of Kashmir (who invaded Bengal) and settled there. The Yasastilaka Campu of Soma Deva of the same century speaks of Tirhut and Gauḍa separately. In the same century flourished Bhaṭṭa Bhavadeva in the village Siddala in Dakṣina Radha. He is known as Vala-Valabhi-Bhujangama. The word Vala before Valabhi indicates that it was junior or Little Valabhi and thereby presupposes the existence of one Vṛddha or Big Valabhi. The Sarvadeva Pratiṣṭha Pad-

CC-0. In Public Domain. Gurukul Kangri Collection, Haridwar

Digitized by Arya Samaj Foundation Chennai and eGangotri

dhati by Trivikrama Sūri (of uncertain date) states that in Gauḍa deśa, there is one Vṛddha Valabhi—certainly this Gauḍa desa is Bengal.

(12) In the 8th century, Vākpatirāja composed his Gauḍa-vaha, which describes the defeat of the king of Magadha and Gauḍa at the hands of Yaso Varman, King of Kanuj. Certainly Gauḍa stands here for Bengal.

(13) In the seventh century, Harṣa, ruler of Thanswara, marched against Śaśānka, King of Gauḍa, who was partly responsible for the death of Graha Varma, King of Kanauj, who married Rājyaśree, Harṣa's sister. Bhāskara Varma, the ruler of Assam took the side of Harṣa.

Thus it is an undeniable fact that Śaśānka's Gauḍa is Bengal (or the West Bengal, as the case may be).

(14) The Kāma Śūtra of Vātsāyana (2.4) speaks of Madhyadeśa, Kosala and Gauḍa separately. The commentator Yasodhara understands the eastern country by Gauḍa deśa. Thus the Gauḍa deśa in the work of Vātsyāyana stands by all means, for Bengal.

All these go or to show that never was the word Gauḍa employed to denote Madhyadeśa or upper India. It always stood for Bengal or some part of it. Now, as regards the second argument, namely, the Hitopodeśa passage, we are to say that nowhere and in no century, the country, of which Kauśambi was the capital, has been called Gauḍa deśa, it being always known by the name Vatsa-deśa. Bhāsa in his Swapna Vāsavadattam and Sri Harṣa Kavi (Emperor Harṣavardhan) in his Ratnāvali have denominated Udayana, ruler of Kauśāmbi as Vatsarāja. A verse of Meghadūtam (it may or may not be an interpollation) also points to the same direction. Thus the Kauśāmbi of Gauḍa deśa as mentioned in the Hitopodeśa is a different place. Where is it? The Rampala Caritam of Sandhyākara Nandin writes that in his campaign against the Kaivarta Chief Bhima, King Rampala succeeded in securing the help of Twelve Feudatory Chiefs

CC-0. In Public Domain. Gurukul Kangri Collection, Haridwar

Digitized by Arya Samaj Foundation Chennai and eGangotri

of Bengal, one of which was Dworapa Vardhan of Kauśāmbi. And this Kauśāmbi has been identified by some historians, with a village Kusamba in the Rajshahi district and by others, with a village Kusumbi in Bogra district, both of which are now in East Pakistan.

Pandit Mitthulal Sastri argues that by Kauśāmbi, we must take the famous Kauśāmbi to have been mentioned. This is absurd. The Rehala of Ibn Battuta speaks of Kandahar (Gandhar). This is not the famous one of Afghanistan, but a port near the mouth of river Narbada (vide Rehala by Dr. H. Hussain of 175). Again Abul Hassan al Masudi visited India in 915 A.D. He speaks of Kanauj in Sind in his work "Miraj-Udh-Dhahab," which is certainly different from the Kanauj in Madhyadeśa. There is one Aurangabad in Bengal, another in Bihar (in that part, which was called Magadh) and another–the most famous one, in the Maharatta portion of Bombay State. If somebody writes "There is a city called Aurangavad in Magadh," then are we to say that it certainly refers to the most famous one and thereby force the issue by holding that Magadha is identical with Maharastra?

Again Dr. Sukla and Pandit Sastri hold the view that as Sriharśa has himself stated that the Madhyadeśa is liked by all, so he must be a native of Madhyadeśa. To meet this argument, we say that it proves nothing, especially against the overwhelming evidence, we have adduced. Babu Govinda Chandra Ray, the author of the well known piece of composition "Yamuna Lahari" (in Bengali) lived at Agra and commanded a large practice in Homeopathy. Repeatedly requested by his friends to come to Calcutta and settle down there, he refused, saying" संत्यज्य यमुनातीरं तीर्थमतिमनोहरं। मरणार्थं न गच्छामि नगरं कलिकेतनम्"। "Evidently Agra, with the Yamuna flowing past it, was hot favourite with him. Does it prove that he was not a native of Bengal? Or take another instance. Vopadeva the author of Mugdhabodha

CC-0. In Public Domain. Gurukul Kangri Collection, Haridwar

Digitized by Arya Samaj Foundation Chennai and eGangotri

Vyākaraṇa was a Brahman from Maharashtra. But his grammar has no locus standii anywhere save some three or four districts of Bengal. Does it show that Vopadeva was a Bengali? Besides Śriharṣa has said "मध्यदेशः सर्वेषामप्रियः; does it show सर्वः i.e. anybody or everybody belongs to Madhyadeśa? Thus the said line of Śriharṣa, goes in no way against his being a native of Bengal.

Now there is left only one point to be disposed of; it is that tradition holds Māmalla devi, the mother of Śriharṣa, to be a sister of Mamaṭa Bhaṭṭa, the author of Kāvya-Prakāśa, a Kashmirian. Sri Nilkamal Bhaṭṭacharya has discussed the point and has observed as follows:—

(1) The name Māmalla appears more to be Kashmirian than Bengali.

(2) Marriage between Bengali and Kashmiri Brahmans was not prohibited in those days.

(3) And if, on this presumption, Śriharṣa's mother be held to be a Kashmirian, well let it be so; but from his father's side, he was certainly a Bengali.

Upon these we are to say the following:—

(1) That Māmalla was a sister to Mammata rests on mere tradition; it lacks in historical foundation.

(2) Marriage between Brahmans of different provinces has never been prohibited by the author of Smṛti works. It is still permitted though in actual practice, such cases are few and far between.

(3) The name Māmalla is not a Kashmirian one; recently a scholar from Andhra told me that it is a Telegu name.

(4) Bengali ladies were not rare, who had names like this in those days. For examples' sake, we may cite the name of the mother of Śridhara, author of Nyāya Kandali of the tenth century, It was Abboka or Achchok Devi. Hence the mere name, Māmalla, cannot go against her being a Bengali lady.

F. 11

CC-0. In Public Domain. Gurukul Kangri Collection, Haridwar

Digitized by Arya Samaj Foundation Chennai and eGangotri

(5) Even if the tradition be accepted as true and be admitted that Māmalla was a sister to Mammaṭa, then where is the proof to show that the family of Mammaṭa did not migrate from Bengal, as it is in the case of Gauḍa Abhinanda, the author of Kādambari Kathāsāra and son of the famous Jayanta Bhaṭṭa, the author of Nyāya Mañjari and Āgamaḍambara?

Hence the tradition is of no value against the evidence of Rājasekhara Sūri, Vidyāpati and Vācaspati Misra II, none of whom were Bengalis and thus what has been problemetic with Dr. S. K. De is now proved to be fact, namely that Śriharṣa was a native of Bengal.

CC-0. In Public Domain. Gurukul Kangri Collection, Haridwar

Digitized by Arya Samaj Foundation Chennai and eGangotri

# IS VYĀSA THE SAME AS BĀDARĀYAṆA ?

By Pendyala Venkata Subrahmanyaśastri

For the past about seven centuries Veda Vyāsa and Bādarāyaṇa were regarded to be the same individual under different names by Sanskrit scholars like Mallinātha and Venkaṭādhvari and Andhra writers as Tikkana and Śrīnātha. But on the following 14 grounds I venture to bring to the notice of the world that they were neither identical nor of the same age.

1. The *Mahābhārata* was written by Vyāsa and his disciples. On about 70 occasions in that epic his name found a mention wherein he was referred as Vyāsa, Dvaipāyana, Kṛṣṇa-dvaipāyana, Sātyavateya Pārāsārya but never for once as Bādarāyaṇa.

2. Some derive the word Bādarāyaṇa from 'Badarī' a tree which abounded in 'Badarīvana' meaning thereby as 'one living in that forest.' The word Dvaipāyana means one who lives in an island. Badarīvana is on the banks of the Ganges, whereas the island, Vyāsa's birth-place, is on the Yamunā. So, how can the two localities be considered the same ?

3. Nannaya, the foremost Andhra poet and grammarian, refers to Vyāsa in 13 places in that part of the *Mahābhārata* written by him. But nowhere is found the mention of the word Bādarāyaṇa.

4. Kṣemendra, a famous poet of Kashmir, was a contemporary of Nannaya. He was the writer of 33 works of merit. In his *Bhāratamañjarī* he writes that Vyāsa appeared to him in a dream and blessed him and said "You will expound the truth of my *Mahābhārata,*" in obedience to which he wrote '*Bhāratamañjarī*' of 8800 slokas. He wrote Vyāsāśtaka and his extreme devotion for him made him call him-



CC-0. In Public Domain. Gurukul Kangri Collection, Haridwar

Digitized by Arya Samaj Foundation Chennai and eGangotri

self 'Vyāsadāsa.' In 30 places of *Bhāratamañjarī* there is a reference to Vyasa but not even once as Bādarāyaṇa.

5. Being the 'Vedavibhāgakartā,' Vyāsa, throughout the *Mahābhārata* is found sermonising on the importance of 'Karma' or action and the fruit thereof. Jaimini his disciple, closely following his master's foot-steps wrote the 'Pūrvamīmāṁsā' which advocates 'Karma.' Some Pandits believe that it inculcates 'Atheism.' A few may say 'does not the *Bhagavadgītā,* part of the *Mahābhārata* teach Brahmajñāna ?' But, Lokamanya Tilak, one of the eminent thinkers, avers that it teaches Karmayoga. Vidyāśekhara Paṇḍita Akkiraju Umākāntam contributed certain articles to the monthly *Andhra Vāñgmaya* to the effect that Vyāsa's teachings were more for Artha and Kāma, i.e., wealth and want, than for Dharma and Mokṣa i.e., duty, and salvation.

6. In his *Śārīraka-Bhāṣya* (commentary on the *Brahmasūtras)* His Holiness Śrī Śaṅkara-Bhagavatpādācārya cited several authorities from the *Bhārata* and *Bhagavadgītā* in support of the views of Bādarāyaṇa as he was considered by him to be different from Vyāsa. If they were one and the same, Śri Śaṅkara would never have committed the error of quoting his writing in his own support. So, even in Śaṅkara's opinion Vyāsa and Bādarāyaṇa were two different individuals.

7. Lokmanya Tilak, author of the *Gītārahasya* wrote that he was of the same opinion and that subsequent writers might have considered him as almost identical with Vyāsa as he might have supplied certain portions of the *Mahābhārata* that might have been found wanting by his time. The late Śrī Pūrānapanda Mallayya Śāstri also was of the same opinion as is evidenced by the foreword to his translation of the *Brahmasūtra-Bhāṣya* into Telugu.

8. Śrī Śītānātha Tattvabhūshan, the famous writer in English of *Kṛṣṇa-gītā, Kṛṣṇa-Purāṇa, Śāstrīya-Brahmavāda,*

CC-0. In Public Domain. Gurukul Kangri Collection, Haridwar

Digitized by Arya Samaj Foundation Chennai and eGangotri

explicitly asserted in his translation of the *Brahma-sūtra-Bhāṣya* in English, the same fact.

9. Sri Saprey in his *Bhārata-Mīmāṁsā* wrote that Bādarāyana lived in the 3rd century B.C. It must have been so as is apparent from his denunciation of Buddha and Jaina principles that originated about the 5th century B.C. and were gaining ground gradually.

10. One other fact confirmed me more in my conviction. Vyāsa had five disciples: Sumanta, Jaimini, Paila, Śuka, and Vaiśampāyaṇa. Bādarāyaṇa in his *sūtra* 'Dharmam Jaiminiratayeva' considers Jaimini's principles as long prior to his *sūtras*. If Bādarāyaṇa was Vyāsa it could never be imagined that he would have referred to them as long prior to his. Hence Bādarāyaṇa can never be the same as Vyāsa (Kṛṣṇa-dvaipāyana), the teacher of Jaimini and his mates, nor even his contemporary.

11. When I with a full knowledge of the above facts finished my *History of the Mahābhārata* agreeing with them, I happened to come by, while studying Pānini's grammar for a certain purpose, the several lists of words regarding the formation of their derivatives, the rule '*Nadādibhyah Phak*' (4.1.99) in that group which indicated '*gotrāpatyavidhi*,' how to form the words indicating the genealogical descent from a single root. In the list beginning with 'nada' is included the word 'Badara.' The rule lays down that the first syllable is to be elongated adding "Ayana" to the last. Then the words will read as Nādāyana, Śākaṭāyana, Jālandharāyana, Bādarāyaṇa etc. Now, their meaning has to be ascertained. It is apparent that they must be next in descent or by two or more removes from their origin. Not resting with the above Panini laid down another '*Ata Iñ*' to differentiate subsequent descent, in consequence of which the first descent transforms 'Nada' as nādi and 'Badara' as 'Bādari.'

12. Bādarāyaṇa in his *Brahmasūtras* mentioned the

CC-0. In Public Domain. Gurukul Kangri Collection, Haridwar

Digitized by Arya Samaj Foundation Chennai and eGangotri

views of 'Bādari' his father or grand-father. For the above reasons 'Bādarāyaṇa was conclusively either the grand-son or the great-grandson of 'Badara' his son being Bādari. Vyāsa is the son of Parāṣara whose father was Sakti-maharṣi who was the son of Vasistha. The above facts set at rest beyond any doubt the controversy respecting the identity of Bādarāyaṇa and Vyāsa who are two different individuals, of two different ages.

13. I was for sometime doubting whether the word 'Bádara' was not wrongly included in Nadādi list of 60 words. But after a time it so chanced that I had a look into the *'Gaṇaratna-Mahodadhi'* the work of Śrī Vardhamāna Paṇḍita of the 12th century A.D. My doubt was dispelled by finding the word 'Badara' in his *'Nadādi'* list. He wrote that his work was composed after consulting eight grammarians.

14. The *Veda* is more authoritative to us than even grammar. Now are extant nine *Sāmaveda Brāhmanas* of which *Tāṇḍya* is the biggest. Vamśa-Brāhmaṇa, a portion of the *Tāṇḍya,* gives as here-under a list of teachers of *Sāmaveda* in their order:

Prajāpati
|
Bṛhaspati
|
Nárada
|
Viṣvaksena
|
Pārāsaryavyāsa
|
*Jaimini*
|
*Pouṣyāyaṇa*
|
Pārāśaryáyaṇa
|
*Bādarāyaṇa*
|
Tāndi
|
Śāṭyāyana
|

CC-0. In Public Domain. Gurukul Kangri Collection, Haridwar

Digitized by Arya Samaj Foundation Chennai and eGangotri

who in their turn taught it to several others. From the above it is evident that Vyāsa is five generations and Jaimini four above Bādarāyaṇa. There is one Bādarāyaṇi the son of Bādaryaṇa in the list of teachers in order of *Atharva Véda.*

These 14 grounds give quietus to the aforesaid controversy. Now the question why and from when Bādarāyaṇa was regarded as Vyāsa remains:—

Mahāvīra, the 24th Tīrthaṅkara, of the Jain religion, introduced certain changes in the principles then prevailing in the 5th century B.C. Later, they were attempted to be enforced by Kharavala, the king of Kalinga. But as Nāgārjuna and Gautamiputraśātakarni for the spread of the Mahāyāna principles, and Kaniṣka and other kings of the Kuṣhān House in the North for the spread of the Hīnāyāna principles of the Buddhistic religion, did their best, the Jain religion began to decline in the 2nd century A.D. But in the 11th century A.D. Cālukyas whose capital was the Western Kalyānapura adopted the Jain religion and worked for its expansion. Their Jainism included the principles of 'Pārsvanātha' the 23rd Tīrthānkara of the Jain religion. The most prominent of the Cālukya rulers between 11th and 12th centuries was Vikramāditya VI. He reigned over a large part of the Bombay Presidency, subdued the modern Madras Presidency and Naizam Dominions and had spread Jain religion.

But that religion had many draw-backs, which to counter-act and put down Viraśaiva, Visiṣṭadvaita and Mādhva sects did their utmost. That is why less denunciation of Jaina principles is found in *Śankara-Bhāṣya* than in those of *Rāmānujā* and *Mādhva-Bhāyas* to the Brahma-Sūtras and in the *Gitā-Bhāṣya* also.

Only when Jain religion was at its zenith great Telugu poets like Tikkana worshipped Pārvanātha, said to combine the qualities of Śiva and Keśava, as Harihararanātha. Like the Jains Vīraśaivas also not recognising the supreme authority of

CC-0. In Public Domain. Gurukul Kangri Collection, Haridwar

Digitized by Arya Samaj Foundation Chennai and eGangotri

the *Védas,* condemned, the *Brahmasūtras* which treated their professions very lightly. They were audacious enough to imagine and aver that the *Védavibhāgakarta* and the author of the *Brahma Sūtras* were one and the same as *Vyāsa* Bādarāyaṇa. Many ancient works are published now and this is the age of research. Truth will be out in time.

Mere cramming never helps a man. An intelligent critical study of the concerned works will bring them into limelight dispelling all haziness and discovering them as two different individuals living in two different ages.

CC-0. In Public Domain. Gurukul Kangri Collection, Haridwar

Digitized by Arya Samaj Foundation Chennai and eGangotri

# IŚĀVĀSYA UPANIṢAD—A NEW INTERPRETATION

*By* DR. RAMESHCHANDRA SUNDERJI BEṬAI

History rightly tells us that India of old took the deepest interest in the problems of life and this-wordly happiness and also for developing the highest philosophy of the life hereafter, and realising God, the Supreme, after understanding the futility of this world and its mortal happiness as an end and be-all of man's life, and hence practising meditation and Yoga and approaching the ultimate reality after the due uplift of life.[1]

It was due to the parallel running of these two currents that the Hindu culture remained firm, upright and alive even after suffering the severest odds and onslaughts, just when the world saw the crumbling down to dust of so many glorious and highly developed civilizations. The Roman, Greek, Sumerian, Phoenician, Egyptian and so many civilizations died and yet the Hindu civilization lives in all its glory. This tendency also included the performance of sacrifices, as laid down in the Vedas, which led to realisation of higher-life than the present one, but which, known as the attainment of Svarga, is much lower than the attainment of God, which meant attainment to perfection. This also explains the development of the philosophical speculations of the Upaniṣads as a part of the Vedas and also the belief that the Vedic texts, the Brahmanas, the Āraṇyakas and the Upaniṣads, all of which form the Veda, are respectively to be studied and practised in the four Āśramas of life. The Upaniṣads which Vaidya rightly called 'the noblest part of

[1] *Vide* in this connection the fine verse in the *Śākuntalaṁ*—
यत्कांक्षन्ति तपोभिरन्यमुनयस्तस्मिंस्तपस्यन्त्यमी।



F. 12

CC-0. In Public Domain. Gurukul Kangri Collection, Haridwar

Digitized by Arya Samaj Foundation Chennai and eGangotri

the Vedic literature,'[2] are our invaluable inheritance of the knowledge of the ancient days. "The Upaniṣads, being vehicles of illumination and not obstruction, composed for seekers who had already a general familiarity with the ideas of the Vedic and Vedāntic seers and even some personal experiences of the truth on which they were founded, dispense in their style with expressed transitions of thought and the development of implied or subordinate notions." says Sri Aurobindo.[3] Edgerton is right when he states that "Thus, the Upaniṣads, broadly speaking, are the prime source of all the rival philosophies of later India. But they themselves are more modest. They do not claim to have succeeded in bringing under one rubric the absolute and complete truth about man and the universe.[4]" Yet, the western scholars have rightly taken the deepest interest in the Upaniṣads and they have mostly showered the finest praises on them though some have even criticised them. Of about 200 Upaniṣads available to us to-day, ten are known as the principal ones and the pundits of old have accepted these as the best and highest authority in the sphere of Hindu philosophy. The word ' उपनिषद ' is derived from 'उप + नि + सद् ' 'to sit nearby' or 'to sit close by' and means 'the secret doctrine' 'the mysterious knowledge' and so on. This knowledge was very important and sacred and difficult to understand and so very few people could understand or had the inclination to understand it, that it was imparted almost secretly by the teacher on the deserving student. The pupil had to study so many things prior to the study of the Upaniṣads and had to prepare hard before he came to the stage of deserving the knowledge of the Vedanta—a word used for the Upaniṣads in the sense that the whole knowledge of the Vedas culminated ultimately in the knowledge of the Upaniṣads.

2 *Vide* his *History of Sanskrit Literature*.

3 Aurobindo in *ISAPANISHAD*, p. 15.

4 *Vide* his *Bhagvad Gita*, p. 7 Intro.

CC-0. In Public Domain. Gurukul Kangri Collection, Haridwar

Digitized by Arya Samaj Foundation Chennai and eGangotri

In the ten Upanishads, traditionally accepted as the best and completely devoid of any touch of sectarianism, the Māṇḍūkya is the smallest and the most abstruse. The *Kārikā* of Gauḍapāda also fails to bring out its meaning to the full. Next comes the Īśāvāsya Upaniṣad, with its just eighteen mantras that give in a nutshell almost all the principal doctrines of the Upaniṣads systematically.

To the casual reader, the teaching of this small and renowned Upaniṣad is simple and clear. But its simplicity and clarity are not actually existent in the Upaniṣad and the simple minds that find simplicity and clarity in this, will not understand the real meaning of this Upaniṣad. It has led to so many conflicting opinions and interpretations when various scholars like Śaṅkara, Rāmānuja etc., write commentaries on it and the five great Ācāryas quote almost all the verses from it at various places in various contexts in their *Bhāṣyaṣ*[5] It is yet not fully understood from the point of view of the original writer, who probably means something else. It is therefore necessary to try to know his views without allowing our minds to be coloured by the interpretations of scholars, and without inflicting the later developed philosophical thought on this Upaniṣad.

We will start our interpretation with an analysis of each mantra in the Upaniṣad. The 18 mantras of the Upaniṣad have each a doctrine to teach and all the doctrines systematically develop into a whole philosophy.

*First Mantra*

The whole mortal world is enveloped by God. Man should not discard or disregard his duties in the world, though he must discard the works of the world in the sense

---

[5] *Vide* Sri Aurobindo "Every verse in the Isha Upanishad reposes on a number of ideas implicit in the text but nowhere set forth explicitly; the reasoning also that supports its conclusions is suggested by the words, not expressly conveyed to the intelligence."—*Īśa Upaniṣad*, p. 15.

CC-0. In Public Domain. Gurukul Kangri Collection, Haridwar

Digitized by Arya Samaj Foundation Chennai and eGangotri

that he should perform his works dispasionately. Man should develop on his own achievement in this and the other world and he should crave after the wealth of none, be it material or spiritual wealth.

*Second Mantra*

All the actions in the world should be performed in such a way that man is not bound by them, i.e., they should be performed in a spirit of detachment because, being bound by action leads to a continuity of births and deaths, a state that is hardly desirable. With this end in view, man may desire to lead a long life and this desire is not bad. It can be seen that the Upaniṣad hates not this world. The world is not an illusion as Śaṅkara would have us believe, though it is not clearly stated to be an external manifestation of God, as Vallabha would opine. The Ṛṣi is extremely healthy and optimistic in his outlook.

*Third Mantra*

For doing work in this world, for knowing which actions bind and which bind not, man must know his self. Knowledge of the self is the first step to the knowledge of God. If this is not understood, man will be damned into a life of ignorance and downfall. One who knows the self is sure to know God.

*Fourth Mantra*

God the supreme, characteristically enough, comprises of opposite qualities. It is the very essential nature of God to be possessed of opposed attributes, to be *Viruddhadharmāśrayu,* as Vallabha would have us believe. God is so very abstruse and so very far beyond the reach of all that even gods have not easily known His secret. The life in man, the soul in him is God's power. The idea is that the self is of the nature of God. That God and Ātman are one is a current coin of all the Upaniṣads.

CC-0. In Public Domain. Gurukul Kangri Collection, Haridwar

Digitized by Arya Samaj Foundation Chennai and eGangotri

*Fifth Mantra*

God is beyond all comprehension, and one that cannot be measured or valued or conceived in human ideas or human language. He is present in all, enveloped around all, above all, and there is no atom in this vast universe that is devoid of Him and yet, He remains when you take the whole universe out of Him. He is supreme, mysterious and beyond grasp.

*Sixth Mantra*

It is laid down here that next to realising ones Self is the stage of experiencing that the self in living beings is the same. The Aham of man thus expands and by slow but sure degrees, grows vast and vaster, ultimately to become the all-pervading God. Such a man will hate none and love all because man never hates his self.

*Seventh Mantra*

To a man who knows this essential basic unity of the self in all, all beings are like his self and such a man never suffers sorrow or delusion and rightly taps reality. Knowledge is that essential.

*Eighth Mantra*

God is described in positive attributes as the be all and end-all of the universe, possessed of supreme attributes. He is far above all that is best in our universe. The universe, with all its vastness expects that its starting point must be eternal and far superior to the universe itself and that is the reason why the poet describes God in all the attributes that he possesses.

*Ninth Mantra*

Knowledge in all its essentials is laid down as the basic need in the 7th mantra. But the Ṛṣi is opposed to mere knowledge and opines that those who do not know the

CC-0. In Public Domain. Gurukul Kangri Collection, Haridwar

Digitized by Arya Samaj Foundation Chennai and eGangotri

essential purpose of knowledge and also good works, are blinded by ignorance and illusion, while those who indulge in mere knowledge and thus neglect wordly action and duty in the spirit of abandonment of attachment as laid down in the first mantra, are in greater delusion. Thus, Jñāna-mārga is coupled with Karmamārga as essential to a man-desiring salvation as also success in this life.

*Tenth and Eleventh Mantras*

Knowledge, only when it is coupled with concentration on good works performed in a spirit of detachment, in a spirit of duty, is real knowledge. Man must know this as also its absence. Knowledge is to be followed by action and practice and its absence should also be known, just to keep ones self away from what is bad and binding.

*Twelfth Mantra*

Knowledge of this sort does not mean mere reason, because, God cannot be conceived of by mere reason, though reasoning on God and the world is necessary within its own limits.

*Thirteenth Mantra and the Fourteenth Mantra*

Man should be guided by faith in his existence and the existence of all, without which man can cultivate no faith in the existence of God. If man knows existence, he attains to eternity and absolutism by faith in it and by knowing its converse, he knows death and crosses over it.

*Fifteenth Mantra*

Truth can be known by jñāna and effort, but not merely that. The favour of God, which can be won by prayers and unstinted devotion is essential. Thus, for a Jñānī engrossed in Jñāna and Karma, Bhakti is necessary. Thus three paths out of four are combined. It seems that where there is Jñāna, there is Karma and Bhakti; where there is Karma, there is Jñāna and Bhakti and so on.

CC-0. In Public Domain. Gurukul Kangri Collection, Haridwar

Digitized by Arya Samaj Foundation Chennai and eGangotri

*Sixteenth Mantra*

The lustre of Jñāna, sought from God, in His multiferious forms, leads man to becoming vast like the universe. Man wins the lustre of God as a favour and becomes God Himself.

*Seventeenth and Eighteenth Mantras*

An evident Brāhmanic and Kārmic influence on the Upaniṣadic doctrine. Knowledge, action and devotion lead man on to the right path and lead him to prayers with which the Upaniṣad ends. It is said that this is the path by which man will be kept away by the Gods from grave sins. "Here the offering is that of completest submission and the self-surrender of all the faculties of the lower egoistic human nature to the divine will-force, Agni, so that, free from internal opposition, it may lead the soul of man through the truth towards a felicity full of the spiritual riches, RAYE."[6]

This analysis of the mantras as they are, without the influence of the interpretations of scholars, will now naturally lead us to the doctrines propounded here. It will be seen that, though in brief, almost all the doctrines of the Upaniṣads are placed in an attempt at giving a systematic philosophy. In brief, the doctrines are as follows:—

*Nature of God*

(1) God, who is the root secret of the Universe, the cause of birth and death of all, is ultimately of the nature of *Saguṇa-Sākāra*, possessed of all the supreme attributes, nay, combining even the opposite attributes in Him; thus showing that He is far above the whole Universe and He remains unaffected and what He is even when the whole of the universe is deducted from Him. His knowledge is therefore the highest aim of man's life.

---

[6] Sri Aurobindo in *'Īśa Upaniṣad'*, p. 11.

CC-0. In Public Domain. Gurukul Kangri Collection, Haridwar

Digitized by Arya Samaj Foundation Chennai and eGangotri

(2) This supreme being is of the nature of Satya which should at all costs be known. The knowledge of this satya is the highest aim of man's life.

*Nature of Ātman*

(3) The Ātmans in the living beings are after Him, they are His lustres and so, the first step to the knowledge of God is the knowledge of the Self and loss of all illusions about the self and its place in life and the body.

(4) Ātman is the working energy in the human body, remaining at all times unaffected by the influences that affect the body. In this sense also it is similar to the ultimate reality, God. The adverse influences of Karma are expected not to influence the Ātma.

*Stages of Realisation*

(5) The stages to the realisation of God are as follows:—

(i) Knowledge of the mortality of the Universe and the limitations of life. Knowledge of death and the limitations of mere knowledge, reason and illusion.

(ii) This will naturally lead man to the knowledge of the self after the darkness in the form of ignorance and the misconception of karma and its adverse effects is no more.

(iii) Next comes the knowledge of the self in all the living beings and the realisation that all selves are like one's own and so, no hatred or partiality is worth having.

(iv) This leads man to the knowledge of God as the final aim of life. This knowledge convinces man that ultimately, he is to become Brahman Himself and that is the highest aim of life and all lives.

CC-0. In Public Domain. Gurukul Kangri Collection, Haridwar

Digitized by Arya Samaj Foundation Chennai and eGangotri

*Ways to the Realisation*

(6) The Ṛṣi starts with Jñāṇa that is the best and noblest thing worth having in life. God is of the nature of Jñāna and the lustre of Jñāna is meant, not only to enlighten man about reality, but also to make him free from misconceptions and ignorance about the reality of God and the self and the universe.

(7) He next combines Karma with it and states that at all stages in life, a proper unity must be fostered between the two. Karma of the good type is to be cultivated in a spirit of detachment and dispassionateness, so that it is not allowed to influence man's personality adversely.

(8) Next comes Bhakti. It is stated that all Jñāna and Karma will fail if God's favour is not showered. Man should therefore pray to God and strive to win his favour at all stages in life.

*Is the World an Illusion?*

(9) The world is not an illusion or unreality or Māyā. It is a manifestation, though mortal, of God, and is enveloped by God, who is again, present in all its atoms. Its mortality and other limitations should be known. Man should not neglect success in this life and hence always resort to good works and duties to be performed in a spirit of dispassionateness.

(10) Man should depend entirely on his own self and purushartha and on none else. He has of course to win the favour of God, but he has to deserve it and that expects his rise and achievement. Man should deserve before he demands.

(11) If at all there is Māyā, it is in man's own mind that misconstrues the nature of God, Self, the universe and works and consequently, becomes engrossed in the darkness of ignorance. To this Upaniṣad, ignorance and illusion are synonymous.



CC-0. In Public Domain. Gurukul Kangri Collection, Haridwar

Digitized by Arya Samaj Foundation Chennai and eGangotri

*Other Ideas*

(12) Only God is known as Satya in the sense that He is the highest, supreme reality to be realised. This does not mean that the self and the universe are Asatya.

(13) The stress on faith, and devotion is remarkable of this Upaniṣad.

Before giving our own independent rendering of the Upaniṣad, we may at this stage mention two very prominent interpretations by two great scholars—Śaṅkara and Sri Aurobindo. With all respect and reverence for the learning and vision of these sage Acaryas, it may be added that they have read in this Upaniṣad, things that the writer of this Upaniṣad does not mean because they mainly worry about reading their own biassed views in the Upaniṣad and not about reading the views of the sage.

*View of Śaṅkara*

At the outset, Śaṅkara lays down that the primary purpose of this Upaniṣad is that, like all other Upaniṣads, the present one also has its purpose fulfilled in describing as He is, the supreme Being in His relation to the Ātman and to the world.[7] This God is, in His realistic form, pure, sinless, One, eternal, without a body, and all-pervading. All these attributes are opposed to Karma and so, the mantras of the Īśa are not to be interpreted with reference to a justification of action.[8] He starts with this assumption and adds that the primary purpose of the mantras is to develop the knowledge of the unity of Souls as also of the Soul with God, which is a means to the destruction of the ignorance that leads to sorrow, illusion etc., of the world.[9] This happens after the

[7] तस्मादेतेमन्त्रा अत्मनो याथात्म्यकाशनेन आत्माविषयं स्वाभाविक अज्ञानं निवर्तयन्तः.... आत्मैकत्वादि विज्ञानमुत्पादयन्ति।

[8] ईशावास्यमित्यादयोमन्त्राः कर्मस्वविनियुक्ताः।

[9] सर्वाक्षामुपनिषदां आत्मयाथात्म्यनिरूपणेनैवऽ पक्षयात्। गीतानां मोक्षधर्मणां चैवंपरत्वात्।

CC-0. In Public Domain. Gurukul Kangri Collection, Haridwar

Digitized by Arya Samaj Foundation Chennai and eGangotri

basic reality of the soul is known. He therefore understands the reference to the Karma in the second mantra as necessary for the wordly man, who is yet incapable of grasping the knowledge of God.[10] And the Karmas that he performs must be those that are laid down in the Śāstras. In the third mantra, again, by *Loka* he understands 'the continuity of births in which the fruits of actions are enjoyed and hankered after.' He holds that the eighth mantra describes Atma. By *Avidyā* in the ninth mantra, he understands Karma, which is diametrically opposed to *Vidyā*. By *Vidyāyām rataḥ* in the same mantra, he understands knowledge of God only. It hardly needs to be argued that Śaṅkara inflicts his own ideas, theories and bias on the Upaniṣad and the theory is hardly consistent and fails to bring out the meaning in the mind of the sage.

The interpretation on Sri Aurobindo, who severely criticises Śaṅkara at several places, is much better. His view may be stated in his own words as follows:—

*First Movement*

In the first, a basis is laid down by the idea of one and stable spirit inhabiting and governing a universe of movement and of the forms of movement. (Verse 1, line 1)

On this conception the rule of a divine life for man is founded, - enjoyment of all by renunciation of all through the exclusion of desire. (Verse 1 line 2)

There is then declared the justification of works and of the physical life on the basis of an inalienable freedom of the Soul, one with the Lord, amidst all the activity of the multiple movement. (Verse 2)

Finally, the result of an ignorant interference with the right manifestation of the one in the multiplicity is declared to be an involution in states of blind obscurity after death. (Verse 3)

---

[10] अथ इतरस्यानात्मज्ञतया आत्मग्रहणाय अशक्तस्य इदं उपदिशति।

CC-0. In Public Domain. Gurukul Kangri Collection, Haridwar

Digitized by Arya Samaj Foundation Chennai and eGangotri

*Second Movement*

In the second movement the ideas of the first verse are resumed and amplified.

The one stable Lord and the multiple movement are identified as one Brahman of whom, however the unity and stability are the higher truth and who contains all as well as inhabits all. (Verse 4, 5)

The basis and fulfillment of the rule of life are found in the experience on unity by which man identifies himself with the cosmic and transcendent Self and is identified in the Self, but with an entire freedom from grief and illusion, with all its becomings. (Verse 6, 7)

*Third Movement*

In the third movement there is a return to the justification of life and works and an indication of their divine fulfillment.

The degrees of the Lord's self-manifestation in the universe of motion and in the becomings of the one Being are set forth and the inner law of all existences declared to be by His conception and determination. (Verse 8)

Vidyā and Avidyā, Becoming and Non-becoming are reconciled by their mutual utility to the progressive self-realisation which proceeds from the state of mortality to the state of immorality. (Verse 9—14)

*Fourth Movement*

The fourth movement returns to the idea of the worlds and the figures of Sūrya and Agni the relations of the Supreme Truth and Immortality (Verses 15, 16), the activities of this life (Verse 17), and the state after death (Verse 18) are symbolically indicated."

Though highly enlightened, the interpretation suffers from the following drawbacks:—(1) It only emphasises the unity of the apparently incompatible opposites, as the main thought of the Upaniṣad.

CC-0. In Public Domain. Gurukul Kangri Collection, Haridwar

Digitized by Arya Samaj Foundation Chennai and eGangotri

(2) The essential unity of Jñāna, Karma, and Bhakti, which the writer stresses, is not revealed by Sri Aurobindo.

(3) The relation of God and the world and the nature of the world as revealed by the Ṛṣi are not stressed by him, even in his learned analysis.

(4) The vision of Brahman for this Upaniṣad is according to him,—"This is the transcendental, universal and individual Brahman, Lord, Continent and indwelling spirit, which is the object of all knowledge. Its realisation is the condition of perfection and the way of Immortality."

We will end this discussion with our own translation of the Upanishad.

(1) All moving in the Universe[11]
By God is enveloped;[12]
You give it up and happy be
Desire wealth of none.

(2)[13] Man does his duty in the world
To lead a long long life;
O, let your outlook be the same,
For, action binds not man.

(3) Those men who know not Self their own
Will cross this world to reach
A world of darkness blind and deep,[14]
A damned world it is!

---

[11] Aurobindo explains:—'......individual universe of movement in the universal motion.'

[12] Aurobindo—'is for habitatoin'. Śaṅkara— आच्छादनीयम्

[13] *Vide* Aurobindo "He (Śaṅkara) interprets KARMĀNI in the first line in the sense of Vedic sacrifices which are permitted to the ignorant as a means of escaping from evil actions and their results and attaining to heaven.... The verse, he tells us, represents a concession to the ignorant; the enlightened soul abandons works and the world and goes to the forest. The whole expression and construction in this rendering become forced and unnatural." *Ibid.*, p. 2.

[14] There are two readings, असूर्या and असुर्या. I prefer the latter.

CC-0. In Public Domain. Gurukul Kangri Collection, Haridwar

Digitized by Arya Samaj Foundation Chennai and eGangotri

(4) The Supreme One in steadiness
Is swifter than the mind;
Gods[15] in old days reached Him not,
It's still and yet beyond all speed,
The life in man His power is.[16]

(5) He moves and yet He moves not ever,
He's far and yet He's near,
Being present in all objects here
He is above us all.[17]

(6) Man must see all as His Self
And love all as his own;
He finds his Self in all the men
And thus he hateth none.[18]

(7) All beings are just like his own
For him who knows the Self;
How delusion or sorrow can
Touch him? all oneness known!

(8) It's scatheless, bright and incorporeal,
Encircling all, it's sinewless,
Unpierced by evil, seer, wise
Self-existent and everywhere,
All things it appropriately
Did distribute eternally.[19]

---

[15] Hume—*Sense-powers*, *Radha—senses*. Both follow Śaṅkara. But the simple explanation 'Gods' establishes the supremacy of Brahman in that even Gods cannot attain to Him, though with effort.

[16] Radha—All-pervading air. Hume—'In it Mātariśva places action'. The PRANA is the life-force in living beings. So, I prefer this meaning as more forceful.

[17] *Vide* Radha on this—"The supreme is one essence, but has two natures, an eternal immutability and an unceasing change. It is stillness and movement. Immovable in Itself, all things are moved from It. The unity and manifoldness are both aspects of the life divine." P. 571 in 'The Principal Upanishads'.

[18] Aurobindo—Shrinks not. Hume—Does not shrink away from Him. Radha—Does not feel any revulsion. Our simple explanation is better than all.

[19] This mantra establishes that God is far beyond all human conception and thinking.

CC-0. In Public Domain. Gurukul Kangri Collection, Haridwar

Digitized by Arya Samaj Foundation Chennai and eGangotri

(9) Blinded by darkness deep are they
Who know not knowledge or good works;
In greater darkness are they lost
In mere knowledge who are merged.[20]

(10) The ancient selfless sages all
Who show His Self to us have said
That knowledge is just one thing, while
Its absence quite the other is.[21]

(11) A man should know what knowledge is,
As also absence of the same;
Its absence known leads over death,
While knowledge to eternity.[22]

(12) To them who just non-reason[23] know
Have darkness deep their only lot;
Deeper darkness enter they
Who know just reason and just that.[24]

---

[20] This mantra has confused almost all including Śaṅkara. He feels that Vidyā cannot lead to darkness. He therefore, distorts the meaning of the word 'Avidyā' in the context. The meanings given by Him are 'Ceremonial piety'—'अग्नि होत्रादि लक्षणामेव and 'Vidyā' as 'knowledge of the deities'— देवताज्ञाने The real reference seems to be that both blind work not leading to knowledge and mere knowledge not leading to work and higher concentration are bad.

[21] विद्यया and अ विद्यया are explained as 'result of knowledge' and 'result of ignorance' by Radha. Śrī Aurobindo follows the same. Hume and Śaṅkara understand these as in their explanation of the previous mantra. Our meaning 'Knowledge' and 'ignorance' should be understood as in the previous mantra.

[22] Śaṅkara just fails to explain the purport. Here his exposition is weak. See—

विद्यां चाविद्यां च देवतानाज्ञानं कर्म चेत्यर्थः यस्तदेतदुभयं सहैकेन पुरुषेण अनुष्ठेयं वेद etc.

[23] Śaṅkara understands these as 'Prakṛti' and 'Hiraṇyagarbha'. Radha follows him. Aurobnido is better in his meanings 'non-birth' and 'birth'. Hume takes these as 'non-becoming' and 'becoming'. In our explanation, we more or less follow Śaṅkara.

[24] The latter half of the mantra emphasises that mere knowledge of Prakṛti is no knowledge, and the knowledge even of the higher self is not full. This would be in confirmity with the synonym of 'Vināśa' of 'Asambhūti' in mantra fourteen.

CC-0. In Public Domain. Gurukul Kangri Collection, Haridwar

Digitized by Arya Samaj Foundation Chennai and eGangotri

(13) The ancient selfless sages all
Who show His Self to us have said
That existence is just one thing
Its absence quite the other is.

(14) A man should know by all means here
Existence and its absence both;
Destruction known leads over death,
Existence to eternity.[25]

(15) It's golden disc that covers up
The face of Truth, O Pushan, thou,
Do uncover that we may see
The real nature of the True.[26]

(16) O Pūṣan, unique seer thou,[27]
O Yama, Sūrya, Lord of beings,
Do spread your rays and gather them;
I seek the lustre, thy fairest form
And Pūṣan too, and know I am the same.

(17) My body will to ashes turn,
Unite my breath, nay, with the wind!
Eternal, O my mind, do thou
Remember actions once for all.[28]

---

[25] *Vide* Radha: "The verse asks us to lead a life in the manifested world with a spirit of non-attachment, with the mind centred in the unmanifest. We must live in this world without being choked by it. We must centre our thoughts in the eternal remembering that the eternal is the soul of the temporal." P. 577 *ibid.*

[26] The best explanation of the mantra is given by Śaṅkara and we follow him. God is ultimately of the nature of Jñāna of the higher type, represented as glaring lustre that we dare not look at as we do at the sun. If the sun favours us, we can see his real nature. So with God. The mantra is very popular and highly philosophical. It finds a parallel in *Bṛh. Up.*, V. 15. 1–3.

[27] The mantras 16–18 are written more in Vedic style and glaringly show the influence of the Brāhmanic code on the philosophical speculations of the Upaniṣads.

[28] For the meaning of *Kratu, vide* Aurobindo—"The vedic term Kratu means sometimes the action itself, sometimes the effective power behind action represented in mental consciousness by will. Agni is this power." P. 10 *ibid.*

CC-0. In Public Domain. Gurukul Kangri Collection, Haridwar

Digitized by Arya Samaj Foundation Chennai and eGangotri

(18) By good paths Agni, lead to wealth,
Thou knowest all the ways, O God,
From crooked sin away you keep
Us all, we offer fullest praise.[29]

[29] The last three mantras are used even to-day by sons of the Hindus in funeral rites.



CC-0. In Public Domain. Gurukul Kangri Collection, Haridwar

Digitized by Arya Samaj Foundation Chennai and eGangotri

CC-0. In Public Domain. Gurukul Kangri Collection, Haridwar

Digitized by Arya Samaj Foundation Chennai and eGangotri

# A CRITICAL SURVEY OF INDIAN AESTHETICS

BY H. L. SHARMA

(FOOT NOTES)

## CHAPTER I

1 Clive Bell—"Art" Clive Bell points out three characteristics of Primitive Art. They are, 1. Absence of representation; 2. Absence of technical swagger; 3. Sublimely impressive form. These are also the characteristics of India's Primitive Art.

2 The Vedic lyrical poetry in its best form appears in prayers and praises of the sun, the Aurora, the black roaring clouds and the rushing streams. Such examples are too numerous to be quoted here. We give below a few : आ कृष्णेन रजसा वर्तमानो निवेशयन्नमृतं मर्त्यं च। हिरण्ययेन सविता रथेना देवो याति भुवनानि पश्यन्॥ यजु ३३-४३॥ Below we quote a Rk. which contains an invitation to the warrior Indra, the giver of wealth through wars : शुनं हुवेम मघवानमिन्द्रमस्मिन्भरे नृतमं वाजसातौ। शृण्वन्तमुग्रमूतये समत्सु घ्नन्तं वृत्राणि सञ्जितं धनानाम्। ऋ० सं० ३-३०-२२ यास्क P. 861.

3 Examples of Vedic Simile are the following :

"अभिप्रवन्तसमनेव योषाः कल्याण्यः स्मयमानासो अग्निम्। घृतस्य धाराः समिधो नसन्त ता जुषाणो हर्यति जातवेदाः" ऋ० सं० ४-५८-९ यास्क P. 595.

बतो बतासि यम नैव ते मनो हृदयञ्चाविदाम। अन्या किल त्वां कक्ष्येव युक्तं परिष्वजाते लिबुजेव वृक्षम। ऋ० सं० १०-१०-१३ यास्क P. 519.

4 Let us take, for example the word 'इन्द्र'. It's conventional meaning is "the Hindu God of rains." But its dynamic sense which can create an immediate and intimate experience of its meaning is.



CC-0. In Public Domain. Gurukul Kangri Collection, Haridwar

Digitized by Arya Samaj Foundation Chennai and eGangotri

brought out by process of Nirukta, which is to trace out all the relevant verb-roots form which this word can be formed. Durgā puts it : इन्द्रः कस्मात् ? इरां दृणाति इति वा। इरां अन्नं व्रीह्यादि, दृणाति विदारयति, वर्षक्लेदितमङ्कुरं बीजं भिनत्ति तदिन्द्रकारितम। सोऽयं—'इरादारः सन् इन्द्रः"। That is to say, Indra is the energy by means of which the seeds split up and sprout forth. But why the word Indra has been used, which does not contain the obvious meaning of it? The reply given is: The gods do not like to be known by obvious names. They like to be known by their analogic symbols विज्ञायते हि–"परोक्षप्रिया इव हि देवाः प्रत्यक्षद्विषः" P. 718. Not only this one; the word 'Indra' has several other meanings also derived from the root-verbs traceable in it. The conventional meaning of it is a result of restriction on its full sense in which it tends to develop by the process of Nirukta, which we have called the process of Art-creation and enjoyment.

5 Vide for full treatment chap VI section 5. For the present; Abhidhā is the Primary and conventional meaning of a word, for that matter, of any sensible element in Art. It is held that the Primary meaning comes first. Then we have Lakṣaṇā, the extended sense of a word under specific circumstances. It strikes the mind next in order. Then we have Tātparya, the total substance of a sentence. The last to come is Vyañjanā, which is the aesthetic meaning of it, the full and intimate sense. Our contention is that the reverse is true. The first impact of the mind on the objects and their meanings is full and intimate. This first and pure experience is aesthetic par excellence. But however valu-

CC-0. In Public Domain. Gurukul Kangri Collection, Haridwar

Digitized by Arya Samaj Foundation Chennai and eGangotri

able it may be from the point of view of beauty, preception its practical and logial value is doubtful. Hence we move gradually towards the conventionalized and restricted meaning which we call Abhidhā.

6 दुर्गाचार्यनिरुक्तउपोद्‌घातः––"किमयं पुनरतिमहान् यत्नः एकस्मिन्नभिधाने अनेकधात्वर्थनिर्वचनकृत इति ? उच्यते––इह तावत्–'सर्वाण्याख्यातजानि नामानि' इति सिद्धान्तः। .....तत्रैवं सति रूढ़िशब्दे यावन्तो धातवः स्वलिंगं रूढिगतं दर्शयन्ति, तावतः संगृह्य स रूढ़िशब्दो निर्वाच्यः। किं कारणम् ? विशेषलक्षणव्यवस्थाभावात्। न हि तत्र विशेषलक्षणव्यवस्था काचिदस्ति ययैऽकोऽवतिष्ठेत, अन्ये व्यावर्तेरन्। अपि चोक्तं वार्तिककारेण—यावतामेव धातूनां लिङ्गं रूढिगतं भवेत्—अर्थश्चाप्यभिधेयस्थस्तावद्‌भिर्गुणविग्रहः॥ Pp. 7-8.

7 A word in Science and life is a 'sign' inasmuch as it conveys precise sense. A green flag on the railways indicates some definite direction of action. In art, poetry and painting the material of art does not convey some restricted sense. It is full of various suggestions. In a painting, for example, green colour indicates several harmonies with other colours and their aesthetic effects on human sensorium. Thus a sign is unisense or unisign, that is, conveying single sense or meaning. In art, the symbol is multisense or plurisign that is conveying many suggestions and meanings.

By means of Nirukta process, each word in a Vedic Rk. becomes a symbol conveying as many meanings as verbs can be traced in it. The total meaning of a mantra thus becomes rich and dynamic. The way of Nirukta thus seems to be the common way of aesthetic interpretation.

8 वाल्मीकिरामायणः—तपःस्वाध्यायनिरतं तपस्वी वाग्विदां वरम्। नारदं परिपप्रच्छ वाल्मीकिर्मुनिपुंगवम्॥' कोन्वस्मिन् साम्प्रतं

CC-0. In Public Domain. Gurukul Kangri Collection, Haridwar

Digitized by Arya Samaj Foundation Chennai and eGangotri

लोके गुणवान् कश्च वीर्यवान्। धर्मज्ञश्च कृतज्ञश्च सत्यवाक्यो दृढव्रतः ॥

9 Ibid.—The real creation is done by the Sub-conscious. When the seer begins to be aware of his creation coming up to the conscious from within, he feels a stir of joy. This he expresses as below :—

अकर्दममिदं तीर्थं भरद्वाज निशामय। रमणीयं प्रसन्नाम्बु सन्मनुष्यमनो यथा॥ न्यस्यतां कलशस्तात दीयतां वल्कलं मम। इदमेवावगाहिष्ये तमसातीर्थमुत्तमम्॥

Taking a 'dip' in the 'river' is clearly symbolic here.

10 Ibid. :— तस्मात्तु मिथुनादेकं पुमांसं पापनिश्चयः। जघान वैरनिलयो निषादस्तस्य पश्यतः॥ तं शोणितपरीताङ्गं चेष्टमानं महीतले। भार्या तु निहतं दृष्ट्वा रुराव करुणां गिरम्॥ तथाविधं द्विजं दृष्ट्वा निषादेन निपातितम्। ऋषेर्धर्मात्मनस्तस्य कारुण्यं समपद्यत—॥ मा निषाद प्रतिष्ठां त्वमगमः शाश्वतीः समाः। यत्क्रौञ्चमिथुनादेकमवधीः काममोहितम्॥ तस्येत्थं ब्रुवतश्चिन्ता बभूव हृदि वीक्षतः। शोकार्त्तेनास्य शकुनेः किमिदं व्याहृतं मया॥ पादबद्धोऽक्षरसमस्तंत्रीलयसमन्वितः। शोकार्त्तस्य प्रवृत्तो मे श्लोको भवतु नान्यथा॥

11 Ibid. :—उपविष्टे तदा तस्मिन् साक्षाल्लोकपितामहे। तद्गतेनैव मनसा वाल्मीकिर्ध्यानमास्थितः॥ पुनरन्तर्गतमना भूत्वा शोकपरायणः। तमुवाच ततो ब्रह्मा प्रहसन्मुनिपुंगवम्॥ श्लोक एवास्त्वयं बद्धो नात्र कार्या विचारणा। मच्छन्दादेव ते ब्रह्मन् प्रवृत्तेयं सरस्वती॥ रामस्य चरितं कृत्स्नं कुरु त्वमृषिसत्तम। .... समाक्षरैश्चतुर्भिर्यः पादैर्गीतो महर्षिणा। सोऽनुव्याहरणाद्भूयः शोकः श्लोकत्वमागतः॥ श्रुत्वा वस्तु समग्रं तद्धर्मार्थसहितं हितम्। व्यक्तमन्वेषते भूयो यद्वृत्तं तस्य धीमतः॥ उपस्पृश्योदकं सम्यङ्मुनिः स्थित्वा कृताञ्जलिः। प्राचीनाग्रेषु दर्भेषु धर्मेणान्वेषते गतिम्॥ ततः पश्यति धर्मात्मा तत्सर्वं योगमास्थितः। पुरा यत्तत्र निर्वृत्तं पाणावामलकं यथा॥

12 We may distinguish here two architectural forms of art-creation. One may be said to be unilinear. Its psychograph will trace a single-line development in which the climax is the highest point. Our music, drama and other literary

CC-0. In Public Domain. Gurukul Kangri Collection, Haridwar

Digitized by Arya Samaj Foundation Chennai and eGangotri

forms of art may take this form. But the other form is in which there is 'aesthetic irradiation' from the central motif and all lines run back and forth between the central and other elements. Painting, sculpture and architecture generally take this form. Both the forms, however, are not exclusive.

13 This is known as Prof. Ballough's Principle of Psychological Distance.

14 Indian Sculpture—O. C. Gangooly—The Cultural Heritage of India vol. III "It is clearly understood that this symbol (pratīka) or image (Pratima) is not the Divinity itself, but suggestion to the finite human mind, of a fragment of the Infinte Being. It is a mere aid, an instrument, a sādhana for the attainment of yoga or union with the Divinity." P. 537.

15 Ibid. : "Now these images or imaginative forms of gods and goddesses are not the result of caprice or individual fancy of the image-maker or sculptor, but are such forms as gifted persons, seers, prophets or rishis have visualized in the course of their search after the Divinity; they have set down the plastic conception in appropriate verbal pictures, called the dhyāna mantras, or contemplative verses, by means of which the forms can be called up, conceived or invoked." P. 537.

## CHAPTER II

1 बृ० उ० "नैवेह किञ्च नाग्र आसीन्मृत्युनैवेदमावृतमासीत् । अशनाययाऽशनाया हि मृत्युस्तन्मनोऽकुरुतात्मन्वी स्यामिति ।" १।२।१ P. 24 Śaṅkara in his commentary further reveals the positive and creative character of मृत्यु;

CC-0. In Public Domain. Gurukul Kangri Collection, Haridwar

Digitized by Arya Samaj Foundation Chennai and eGangotri

"बुद्ध्यात्मनोऽशनाया धर्म इति स एष बुद्ध्यवस्थो हिरण्यगर्भो मृत्युरित्युच्यते। तेन मृत्युनेदं कार्यमावृतमासीत्।यथा पिण्डावस्थया मृदा घटादय आवृताः स्युरिति" P. 42 स मृत्युः प्रजापति...तस्य श्रान्तस्य तप्तस्य....तेजोरसः सारो निरवर्तत प्रजापतिशरीरान्निष्क्रान्त इत्यर्थः। कोऽसौ निष्क्रान्तः? अग्निः। सोऽण्डस्यान्तर्विराट् प्रजापतिः। P. 45 Also "यद्यदेवासृजत तत्तदत्तुमध्रियत सर्वं वा अत्तीति तददितेरदितित्वम्" १।२।५ P. 52 Śaṅkara: सा उ पुनर्भूयएकैव देवता भवति। का सा? मृत्युरेवापूर्वमप्येकैवासीत् क्रियासाधनफलभेदाय विभक्ता...। सा पुनरपि क्रियानिवृत्त्युत्तरकालमेकैव देवता भवति मृत्युरेव फलरूपः Pp. 62-63

न मृत्युरासीदमृतं न तर्हि न रात्र्या अन्ह आसीत् प्रकेतः।
आनीदवातं स्वधया तदेकं तस्माद्धान्यन्न परः किञ्चनास; १०-१२९-२
तम आसीत्तमसा गूलहमग्रेऽप्रकेतं सलिलं सर्वमा इदम्।
तुच्छ्येनाभ्वपिहितं यदासीत्तपसस्तन्महिनाजायतैकम् ॥ ऋ० सं० १०-१२९-३ Vide छा० उ० ७।१४।१where 'आशा' has been regarded as an Ultimate category.

Also बृ० उ० ४।३।३२ एषोऽस्य परम आनन्द एतस्यैवानन्दस्यान्यानि भूतानि मात्रामुपजीवन्ति।

२ असद्वा इदमग्र आसीत्। ततो वै सदजायत; तदात्मानं स्वयमकुरुत।.. यद्वै तत्सुकृतं रसो वै सः। रसं ह्येवायं लब्ध्वानन्दीभवति। को ह्येवान्यात्कः प्राण्यात्। यदेष आकाश आनन्दो न स्यात्...तै० उ० २-७-१ P. 161 Anand, the supreme emotion as the mainspring of all creation, is positive, Ref. तै० उ० २-८-१-४ P. 171 Vide: अतः समुद्रा गिरयश्च सर्वेऽस्मात्स्यन्दते सिन्धवः सर्वरूपाः। अतश्च सर्वा ओषधयो रसश्च येनैष भूतैस्तिष्ठते ह्यन्तरात्मा ॥२।१।९ P. 69 Ibid ३-६-१

3 आनन्दाद्ध्येव खल्विमानि भूतानि जायन्ते। आनन्देन जातानि जीवन्ति। आनन्दं प्रयन्त्यभिसंविशन्तीति। Its effulgent, transcendent and vital nature is also shown न तत्र सूर्यो भाति न चन्द्रतारकं, नेमा विद्युतो भान्ति कुतोऽयमग्निः तमेव भान्तमनुभाति सर्वं तस्य भासा सर्वमिदं विभाति। मु० उ० २-१० P. 78 हिरण्मये परे कोशे विरजं ब्रह्म निष्कलम्। तच्छुभ्रं ज्योतिषां ज्योतिस्तद्यदात्मविदो विदुः २।९॥ P. 76.

4 The same Upaniṣad in the same context which lays down Rasa or *Ānanda* as the supreme crea-

CC-0. In Public Domain. Gurukul Kangri Collection, Haridwar

Digitized by Arya Samaj Foundation Chennai and eGangotri

tive energy also lays down that the same "energy" is the supreme terror; भीषास्माद्वातः पवते। भीषोदेति सूर्यः। भीषास्मादग्निश्चेन्द्रश्च मृत्युर्धावति पञ्चमः तै० उ० २-८-१ P. 70 The *Gītā* gives the best account of this tremendous emotional energy impelling the entire cosmic current to its fulfilment.

5 The emotional lyrical character of the primal energy is contained in the following prayers, which, we may remember, are the main form of the Vedic poetry. मधु वाता ऋतायते मधु क्षरन्ति सिन्धवः माध्वीर्नः सन्त्वोषधीः ॥६॥ मधु नक्तमुतोषसो मधुमत्पार्थिवं रजः मधु द्यौरस्तु नः पिता ॥७॥ मधुमान्नो वनस्पतिर्मधुमाँ अस्तु सूर्यः। माध्वीर्गावो भवन्तु नः ॥८॥ Rg. veda 1 -90-6-8 तेजोऽसि तेजो मयि धेहि। वीर्यमसि वीर्यं मयि धेहि बलमसि बलं मयि धेहि ओजोऽसि ओजो मयि धेहि। मन्युरसि मन्युं मयि धेहि। सहोऽसि सहो मयि धेहि ॥शु० यजु० १९.९

6 In innumerable places, the *creative emotion* is identified with ऋत; vide क० उ० २-२ हंसः शुचिषद्....ऋतं बृहत् In India *aesthetic discipline* is akin to *Yoga*, and *art-forms* take their birth in the perfectly *integrated contemplative state* (समाधि). 'योगसूत्र' contain the following 'तदा द्रष्टुः स्वरूपेऽवस्थानम् १।३ The soul returns to its primal state. विशोका वा ज्योतिष्मती, १।३६। The mental stream then is without anxiety (Freudian complex) and effulgent "ऋतम्भरा तत्र प्रज्ञा' ।१।४८. The mind then overflows with ऋत. Vyāsa comments on this: तस्मिन् समाहितचित्तस्य (integrated mind) या प्रज्ञा जायते तस्या ऋतम्भरेति संज्ञा भवति। अन्वर्था च सा। सत्यमेव विभर्ति, न तत्र विपर्यासगन्धोऽप्यस्तीति P. 99.

7. In this I rely on the great authority of *Coomarswamy* On Indian Art "The whole process, upto the point of manufacture belongs to the established order of personal devotions, in which *worship* is paid to an image mentally conceived (ध्यात्वा,



CC-0. In Public Domain. Gurukul Kangri Collection, Haridwar

Digitized by Arya Samaj Foundation Chennai and eGangotri

यजेत); in any case, the principle involved is that true knowledge of an object is not obtained by merely empirical observations or reflex registration, but only when the knower and known, seer and seen, meet in an *act transcending* distinction. To *worship* any Angel in truth one must *beco e* the Angel" Pp. 6-7 The Transformation of Nature. Here Coomarswamy takes his authority from बृ० उ० य एवं वेदाहं ब्रह्मास्मीति स इदं सर्वं भवति. . . । अथ योऽन्यां देवतामुपास्तेऽन्योऽसावन्योऽहमस्मीति न स वेद यथा पशुरेवं स देवानाम् ।१।४।१० P. 225.

8 The Sānkhya Kārikā of Īśhwara Kṛṣṇa uses metaphoric language profusely, such as, रंगस्य दर्शयित्वा निवर्तते नर्तकी यथा नृत्यात् । पुरुषस्य तथाऽऽत्मानं प्रकाश्य विनिवर्तते प्रकृतिः ।।५९।। प्रकृतेः सुकुमारतरं न किञ्चिदस्तीति मे मतिर्भवति । या दृष्टाऽस्मीति पुनर्न दर्शनमुपैति पुरुषस्य ।।६१।।

Further, the puruṣa becomes a fit प्रेक्षक (spectator) when he distances himself from Prakṛti : एवं तत्त्वाभ्यासान्नास्मि न मे नाहमित्यपरिशेषम् । अविपर्ययाद्विशुद्धं केवलमुत्पद्यते ज्ञानम् ।।६४।। तेन निवृत्तप्रसवामर्थवशात्सप्तरूपविनिवृत्ताम् । प्रकृतिं पश्यति पुरुषः प्रेक्षकवदवस्थितः स्वच्छः ।।६५।।

E. T. As the dancegirl having performed her dance, disappears from the stage, so Prakṛti, after revealing herself to puruṣa, retires. 59. In my opinion, there is nothing more sensitive than prakṛti, who knowing that once she has been looked at, does not reappear before puruṣa. 61. Thus after disciplined practice of truth when he knows : there is nothing mine here, the right and irreversible attitude is generated. 64. Then the puruṣa sees the prakṛti as the pure spectator who retires from प्रसव and winds up all her seven forms. 65.

9. Vernon Lee in his book "The Beautiful" developing his conception of Aesthetic Imperative says :

CC-0. In Public Domain. Gurukul Kangri Collection, Haridwar

Digitized by Arya Samaj Foundation Chennai and eGangotri

"Meanwhile all we can venture to say is that, as satisfaction derived from shapes we call beautiful, undoubtedly involves intense, complex and reiterative mental activities as it has an undeniable power for happiness and hence for spiritual refreshment, and as it moreover tends to inhibit most of the instincts whose superabundance can jeopardise individual and social existence" P. 155.

10 The first reaction against Cartesian Rationalism in Europe was in Schopenheurs' Will-to-be. It was also a possible development of Kant's Transcendentalism. The pre-Kantian speculation may be called Rational mataphysics; but the modern developments of it are decidedly anti-rational. We have now a metaphysic of Will, in Nietzsche's Will-to-power, James' Will-to-believe, and, finally in Kanovitch's 'Will-to-beauty. The conception of Will is that it is a conative-affectional urge, and, that it is ultimate and metaphysical in nature. In the Upaniṣads also, Ānanda is the source of our being. We are children of Amṛta and Ānanda, and, incessently move towards it. But our present personalities are circumscribed by the conditions of psycho-somatic existence. We can break through the bonds and realise bliss which is infinite.

11 तै० उ० भृगु वल्ली १–६

12 बृ उ० ४-३-२१ तद् यथा प्रियया स्त्रिया सम्परिष्वक्तो न बाह्यं किंचन वेद नान्तरमेवायं पुरुषः प्राज्ञेनात्मना सम्परिष्वक्तो न बाह्यं किंचन वेद नान्तरम्। Coomarswamy interprets the above as below: "In India we could not escape the conviction that sexual love has a deep and spiritual significance. There is nothing with which we can better compare the 'mystic union' of the finite with its infinite ambient, that

CC-0. In Public Domain. Gurukul Kangri Collection, Haridwar

Digitized by Arya Samaj Foundation Chennai and eGangotri

one experiences which proves itself and is the only ground of faith than the self-oblivion of earthly lovers in each others arms, where each is both"—Dance of Siva P. 103.

13 Vātsyāyana identifies kāma (sex urge) with kalā. Ref. कामसूत्र "कामस्य तदात्मकत्वात्" 1-3-19 P. 36 Yaśodhara comments on this कामस्य तदात्मकत्वादिति चतुःषष्ठिस्वभावत्वात् P. 6.

To him Rasa, Rati, Prīti, Bhāva, Rāga, Vega etc. are synonyms 2-1-65 P. 76 But prīti can be caused in four ways : अभ्यासादभिमानाच्च तथा सम्प्रत्ययादपि। विषयेभ्यश्च तंत्रज्ञाः प्रीतिमाहुश्चतुर्विधाम् ॥२।१।१॥ P. 80. Whether prīti is आभ्यासिका (Function pleasure), आभिमानिका cum सम्प्रत्ययात्मिका (Fancy pleasure) or विषयात्मिका (Factum pleasure), it is always a kind of sinking forgetfulness. The climax of sex love is reached in this: "भावासक्ताः कामुकाः कामिनीनामिच्छत्यङ्गेष्वम्भसीव प्रवेष्टुम्" P. 88.

14 Historically though Bhoja comes after Bharata whose approach is psychological, yet we have strong reasons for regarding him as a metaphysician of Aestheties. Unlike Bharata, Bhoja thinks that Śṛṅgāra is the only Rasa which does not arise from sthāyī Bhāva, Rati, but from Ego (Ahaṅkāra) which is a metaphysical state of the self. Rasa does not spring from Bhāvas, but Bhāvas rise as reverberation from Rasa. Rasa that is, aesthetic emotion is Rasyamānatā (emotionalization) of Ahaṁkāra Viśeṣa, which is the energy of the soul ज्ञेयो रसः स रसनीयतयात्मशक्ते रत्यादि भूमनिपुनर्वितथारसोक्तिः॥ The following from the Śṛṅgāraprakāśa contains his view as interpreted above अप्रतिकूलिकतया मनसो मुदादेर्यः संविदोनुभवहेतुरिहाभिमानः। (ज्ञेयो रसः स रसनीयतयाऽऽत्मशक्ते रत्यादि भूमनिपुनर्वितथा रसोक्तिः) रत्यादयोऽर्धशतमेक विवर्जितानि भावाः पृथग्विधविभावभुवो भवन्ति

CC-0. In Public Domain. Gurukul Kangri Collection, Haridwar

Digitized by Arya Samaj Foundation Chennai and eGangotri

श्रृंगाररतत्त्वमभितः परिवारयन्तः सप्तार्चिषं द्युतिचया इव वर्धयन्ति ।।
आभावनोदयमनन्यधिया जनेन सम्भाव्यते मनसि भावनया स भावः ।
यो भावनापथमतीत्य विवर्त्तमानः साहंकृतौ हृदि परस्वदते रसोस्ते ।
Ref. भावप्रकाशनम् Introduction P. 28

15 उज्ज्वलनीलमणि p. 299 "प्रादुर्भावं व्रजत्येव रत्याख्ये भाव उज्ज्वले। निर्विकारात्मके चित्ते भावः प्रथमविक्रिया ।।८।। Ibid. P. 302 ग्रीवा रेचकसंयुक्तो भ्रू नेत्रादिविकासकृत्। भावादीषत्प्रकाशो यः स हाव इति कथ्यते ।।९।। Ibid P. 303 हाव एव भवेद्धेला व्यक्तः श्रृंगार-सूचकः"।

16 Ibid. P. 303 "सा शोभा रूपभोगाद्यैर्यत्स्यादङ्गविभूषणम्" शोभा is a relation immanent in the relata. Ibid P. 304 "शोभैव कान्तिराख्यातामन्यथाप्यायनोज्वला।

17 'कान्तिरेव वयोभोगः देशकालगुणादिभिः। उद्दीपितातिविस्तारं प्राप्ता चेदीप्तिः उच्यते" Ibid. P. 304

18 Ibid. P. 305 'माधुर्यं नाम चेष्टानां सर्वावस्थासु चारुता"

19 *Uṇādi Sūtra* are the forerunners of Pāṇini sūtras. The method of Sanskrit Grammar is as old as Yāskā's *Nirukt* , or, even as the Brāhmaṇas, the vedic commentaries. The method simply is to trace every word to a root-verb and then indicate its development according to phonetic and other universal linguistic principles.

20 भागवत—"निगमकल्पतरोर्गलितं फलं शुकमुखादमृतद्रवसंयुतम्। पिबत भागवतं रसमालयं मुहुरहो रसिका भुवि भावुकाः"।१।१।३; १।६।८० P. २। भागवतमाहात्म्यम्। The Bhagawata is profusely strewn with verses containing exposition of Bhakti Rasa. We quote here only a few from the beginning वासुदेवे भगवति भक्तियोगं प्रयोजितः। जनयत्याशु वैराग्यं ज्ञानं च यदहैतुकम्।। कामस्य नेन्द्रियप्रीतिर्लाभो जीवेत यावता। यदनुध्यासिना युक्ताः कर्मग्रन्थिनिबन्धनम्। छिन्दन्ति कोविदास्तस्य को न कुर्यात्कथारतिम्। तदा रजस्तमोभावाः काम-लोभादयश्च ये। चेत् एतैरनाविद्धः स्थितं सत्त्वं प्रसीदति। एवं प्रसन्न-मनसो भगवद्भक्तियोगतः। भगवत्तत्त्वविज्ञानं मुक्तसङ्गस्य जायते। भिद्यते हृदयग्रन्थिश्छिद्यन्ते सर्वसंशयाः। क्षीयन्ते चास्य कर्माणि दृष्ट एवात्मनीश्वरे।। etc. १।२। P. २६-२७।

CC-0. In Public Domain. Gurukul Kangri Collection, Haridwar

Digitized by Arya Samaj Foundation Chennai and eGangotri

21 ना० भ० सू० "सा त्वस्मिन् परमप्रेमरूपा ।२। अमृतस्वरूपा च । ३। यल्लब्ध्वा पुमान् सिद्धो भवत्यमृतो भवति तृप्तो भवति यत्प्राप्य न किंचिद्वाञ्छति, न द्वेष्टि, न रमते, नोत्साही भवति ।५। यज्ज्ञात्वा मत्तो भवति, स्तब्धो भवति, आत्मारामो भवति ।६। सा न कामयमाना निरोधरूपत्वात् ।७। P. १-२, and further यतस्तन्मयाः ।७०। P.15 Love in Bhakti isगुणरहितं कामनारहितं प्रतिक्षणवर्द्धमानमविच्छिन्नं सूक्ष्मतरमनुभवरूपम् ।५४। प्रमाणान्तरस्यानपेक्षत्वात् स्वयं प्रमाणत्वात् ॥५९॥ शान्तिरूपात्परमानन्दरूपाच्च ॥६०॥

22 Śāṇḍilya śata sūtrīyam: मां च योऽव्यभिचारेण भक्तियोगेन सेवते स गुणान् समतीत्यैतान् ब्रह्मभूयाय कल्पते। इत्युपसंहरन् भगवानेवात्मभक्तेस्त्रिगुणात्मकान्तःकरणलयपूर्वकब्रह्मानन्दावाप्तिलक्षणमुक्तिहेतुतामाह" P. २ "सा परानुरक्तिरीश्वरे।२। P. ४ Devotion as an emotion is not a blind urge. It is creative and self-revealing, as is shown in the *Gītā* : मच्चित्ता मद्गतप्राणा बोधयन्तः परस्परम्। कथयन्तश्च मां नित्यं तुष्यन्ति च रमन्ति च ॥ तेषां सततयुक्तानां भजतां प्रीतिपूर्वकम्। ददामि बुद्धियोगं तं येन मामुपयान्ति ते।"

23 भगवद्भक्तिरसायनम् Madhusūdana discusses the nature of these stages from P. 41 to P. 67.

He defines Bhakti as : द्रुतस्य भगवद्धर्माद्धारावाहिकतां गता। सर्वेशे मनसो वृत्तिर्भक्तिरित्यभिधीयते॥१।३ P. १३ भगवद्गुणश्रवणेन वक्ष्यमाणकामक्रोधाद्युद्दीपनद्वारा द्रवावस्थां प्राप्तस्य चित्तस्य धारावाहिकी या सर्वेशविषया वृत्तिर्भगवदाकारता तदाकारतैव हि सर्वत्र वृत्तिशब्दार्थोऽस्माकं दर्शने॥ P. १३

He cites भागवत ३।२९ in his support : मद्गुणश्रुतिमात्रेण मयि सर्वं गुहाशये। मनोगतिरविच्छिन्ना यथा गङ्गाम्भसोऽम्बुधौ। लक्षणं भक्तियोगस्य निर्गुणस्य ह्युदाहृतम् ॥ P. १४

Madhusūdana thinks that Rasa-experience is the result of liquification or emotionalization of soul substance, चित्तद्रव्यं हि जतुवत् स्वभावात् कठिनात्मकम्। तापकैर्विषयैर्योगे द्रवत्वं प्रतिपद्यते।८ कामक्रोधभयस्नेहहर्षशोकादयाऽदयः। "तापकाश्चित्तजतुनस्तच्छान्तौ कठिनन्तु तत् ॥ १।४५ ॥ P. १४

In emotional apprehension, a cognition is enrich-

CC-0. In Public Domain. Gurukul Kangri Collection, Haridwar

Digitized by Arya Samaj Foundation Chennai and eGangotri


ed with concreteness which is not the case in the cold intellectual version of it : द्रुते चित्ते विनिक्षिप्तः स्वाकारो यस्तु वस्तुना। संस्कारवासनाभावभावनाशब्दभागसौ ।। शिथिलीभावमात्रन्तु मनो गच्छत्यतापकैः ।० न तत्र वस्तु विशति वासनात्वेन किञ्चन ।।१।६,७।। १५ The Philosophy of Bhakti Rasa is based on the Vedānta theory of perception which is identical with Infeeling or sympathy (Vide chap. VI sec. 4). This helps it to distinguish aesthetic emotion from the instinct & (ii) to explain why feelings of anger, fear etc. empirically painful become aesthetically enjoyable विषयावच्छिन्नचैतन्यमेव द्रवावस्थमनोवृत्त्यारूढतयाऽऽविर्भावित्वं प्राप्तरसतां प्राप्नोतीति न लौकिकरसस्यापि परमानन्दरूपतानुपपत्तिः, अत एवानवच्छिन्नचिदानन्दघनस्य भगवतः स्फुरणाद्भक्तिरसेऽत्यन्ताधिक्यमानन्दस्य लौकिकरसे तु विषयावच्छिन्नस्यैव चिदानन्दांशस्य स्फुरणात् तत्रानन्दस्य न्यूनतैव, तस्माद्भक्तिरस एव लौकिकरसानुपेक्षो सेव्यः ।।३।। P. २०

क्रोधादभावस्यापि रजस्तमोऽमिश्रितत्वोद्रेकनिबन्धनचित्तद्रुतिफलितत्वात् सुखमयत्वमित्यभिप्रायः द्रवीभावस्य सत्त्वधर्मत्वात्तं विना च स्थायिभावासम्भवात् सत्त्वगुणस्य च सुखरूपत्वात् सर्वेषां भावानां सुखमयत्वेऽपि रजस्तमोंऽशमिश्रणात्तारतम्यमवगन्तव्यम्। P. २२

24 श्रीभगवन्नामकौमुदी—सत्त्व एवैकमनसो वृत्तिः स्वाभाविकी तु या। अनिमित्ता भागवती भक्तिः सिद्धे गरीयसीत्यत्र। एकाग्रस्य वा मनसो या वृत्तिरनिमित्ता. . .स्वरसत एव विषयसौन्दर्यादियत्नेनैव जायमाना न बलादापाद्यमाना सा भागवती भक्तिः सा च ज्ञानाद्गरीयसी . . . जरयत्याशु या कोशं निगीर्णमनलो यथा ।। P. ७७.

25 New Introductory Lectures on Psycho-analysis and Beyond the Pleasure Principle.

26 Kretschner — The Psychology of Men of Genius.

27 This idea seems to have captured the imagination of all modern thinkers. Bergson's thesis in his Mind Energy seems to be just this : Mind energy is constantly struggling to uplift against matter which subdues it in death. In Matter and Me-

CC-0. In Public Domain. Gurukul Kangri Collection, Haridwar

Digitized by Arya Samaj Foundation Chennai and eGangotri

mory, Bergson teaches us that consciousness means orientation towards action.

28 Jung : Unconscious P. 416

29 Jung : Contributions to Analytical Psychology Pp. 2-48

30 Ibid. P. 248

31 J. M. Thorburn : Art and Unconscious.

32 Bergson—Matter and Memory P. 168

33 Drieseh—Crisis in Psychology.

34 Angarika B. Govind—Art and Meditation Pp. 14-15

35 Ibid Pp. 14-15

According to Freud and his school, all art is symbolic. Symbolism is the way of Unconscious functioning. A symbol is the surrogate for direct wish-fulfilment. Through art-creations, man gets surrogate satisfaction of the libido. Indian art is highly symbolic, and admits of psycho-analytic interpretation. We must admit this interpretation is true partly. Quite a large amount of it, however, requires a spiritualistic interpretation for its symbolism. Our approach differs from that of the Western Metapsychology in this : We regard art symbolism to spring from the depths of spiritual illumination, which according to psycho-analysis, are the dark depths of the ever-surging Libido.

36 नाटचशास्त्रम्—क्रीडनीयकमिच्छामो दृश्यं श्रव्यं च यद्भवेत् । तस्मात्सृजापरं वेदं पञ्चमं सार्ववर्णिकम् १।११-१२।। P. 2.

37 Ibid कर्मभावान्वयापेक्षी नाट्यवेदो मया कृतः ।१।१०३ P. 11 नानाभावोपसंपन्नं नानावस्थान्तरात्मकम् । लोकवृत्तानुकरणं नाट्यमेतन्मया कृतम् ।।१।११२।। उत्तमाधममध्यानां नराणां कर्मसंश्रयम् । हितोपदेशजननं नाट्यमेतद्भविष्यति ।।१।१०९।१। क्वचिद्धर्मः क्वचित्क्रीडा' क्वचित्कामः क्वचिच्छ्रमः। क्वचिद्धास्यं क्वचिद्युद्धं, क्वचिदर्थः क्वचिद्वधः ।१।१०५।। दुःखार्तानां श्रमार्त्तानां शोकार्तानां तपस्विनाम् ।विश्रान्तिजननं लोके नाट्यमेतन्मयाकृतम् । न तच्चित्रं

CC-0. In Public Domain. Gurukul Kangri Collection, Haridwar

Digitized by Arya Samaj Foundation Chennai and eGangotri

न तच्छिल्पं न सा विद्या न सा कला। न स योगो न तत्कर्म यन्नाट्येऽस्मिन् न दृश्यते ॥१।११३॥ योऽयं स्वभावो लोकस्य सुखदुःखसमन्वितः। सोऽङ्गाद्यभिनयोपेतो नाट्यमित्यभिधीयते ॥१।११९॥

From Pp. 1-12

या विद्या यानि शिल्पानि या गतिर्यच्च चेष्टितम्। लोकालोकस्य जगतस्तदस्मिन् नाटकाश्रये ।५।५९। P. 73

Bharata's social and idealistic outlook is contained in verses chap. 22, 284-288. Everywhere in his śastra, care is taken to see that the code of social decorum is fully maintained.

38 In chap. VIII, Bharata lays down the nature of Abhinaya and its four types. The main purpose is communication of aesthetic suggestions of Abhinaya through body—movements, language, disguise and emotional expression. With minute details, he describes the delicate modulations of eye, brow, pupils, etc. in various emotional and Bhāva conditions, and their application in dramatization इह भावा रसाश्चैव दृष्ट्यामेव प्रतिष्ठिताः। दृष्टया हि सूचितो भावः पश्चादङ्गैर्विभाव्यते ॥१३।३०॥ P. 215

39 Bharata shows even a hedonistic tendency : इह प्रायेण लोकोऽयं सुखमिच्छति सर्वदा। सुखस्य च स्त्रियो मूलं नानाशीलाश्च ताः पुनः ॥२४।९३॥ This is follwed by description of women of all types : Verses from 14-137 chap. 24

Bharata stresses on realistic and naturalistic approach, लोकसिद्धं भवेत् सिद्धं नाट्यं लोकात्मकं त्विदम् ॥२६।११३ नानाशीलाः प्रकृतयः शीले नाट्यं प्रतिष्ठितम्। तस्माल्लोकप्रमाणं हि ज्ञेयं नाट्यप्रयोक्तृभिः २६।११९ chap. 25 P. 416

नाट्यस्य तच्चानुगतप्रयोगः सम्मानमायुर्लभते हिरण्यम् ॥१३०॥ chap. 25 P. 416

40 समासतस्तु त्रिविधा प्रकृतिः परिकीर्तिता। स्त्रीणां च पुरुषाणां च उत्तमाधममध्यमाः ॥२४।१ P. 392

Chapter 24 contains his type theory. Pp. 392-402



CC-0. In Public Domain. Gurukul Kangri Collection, Haridwar

Digitized by Arya Samaj Foundation Chennai and eGangotri

41 भरत. ना. शा. With Abhinavabhārati Vol. II धर्मी या द्विविधा प्रोक्ता मया पूर्वं द्विजोत्तमाः।। लौकिकी नाट्यधर्मी च तयोर्वक्ष्यामि लक्षणम्।।७० स्वभावभावोपगतं शुद्धं तु विकृतं तथा। लोकवार्त्ता क्रियोपेतमङ्गलीलाविवर्जितम्। स्वभावाभिनयोपेतं नानास्त्रीपुरुषाश्रयम्। यदीदृशं भवेन्नाट्यं लोकधर्मी तु सा स्मृता।।७२।। अतिवाक्यक्रियोपेतमतिसात्विकभावकम्। लीलाङ्गहाराभिनयं नाट्यलक्षणलक्षितम् ।।७३।। and so on योऽयं स्वभावो लोकस्य सुखदुःखक्रियात्मकः। सोऽङ्गाभिनयसंयुक्तो नाट्यधर्मी प्रकीर्तिता ।।८०।। and so on सर्वस्य सहजोभावः सर्वो ह्यभिनयोऽर्थतः। अङ्गालङ्कारचेष्टा तु नाट्यधर्मी प्रकीर्तिता ।।८५।।

chap. 13 Pp. 216-219

Abhinava commenting on this says : एतदुक्तं भवति— यदा कविर्यथावृतवस्तुमात्रं वर्णयति नटश्च प्रयुङ्क्ते, न तु स्वबुद्धिकृतं रञ्जनावैचित्र्यं, तत्रानुप्रवेशयंस्तदा तावान् स काव्यभागः प्रयोगभागश्च लोकधर्माश्रयस्तत्र धर्मी. काव्यनाट्ययोर्हि लोकानुसारित्वं वा वैचित्र्ययोगित्वं वा धर्मः।... अथ नाट्यधर्मी लक्षयति- इतिहासादिवाक्यमतिक्रम्य परिस्थितं कविकल्पितचित्तवृत्त्यन्तरयुक्तमित्यर्थः P. 215

42 भरत. ना. शा. यदा प्राप्त्यर्थमर्थानां तज्ज्ञैरभिनयः स्मृतः। तस्मान्नृत्तंकृतं ह्येतत्कं स्वभावमपेक्षते।।२६७।।

न गीतकार्थसंबद्धं न चाप्यर्थं स्वभावकम्। कस्मान्नृत्तं कृतं ह्येतद्गीतेष्वासारितेषु च।.२६८।।

That dance need express no meaning is made clear in the following :—

अत्रोच्यते न खल्वर्थं कंचिन्नृत्तमपेक्षते—किन्तु शोभां जनयतीत्यतो नृत्तं प्रवर्तितम् २६९ प्रायेण सर्वलोकस्य नृत्तमिष्टं स्वभावतः। माङ्गल्यमिति कृत्वा च नृत्तमेतत् प्रकीर्तितम्। २७०। विनोदकरणं चेति etc. 271 chap. 4 P. 61-62

43 Ibid हस्तपादसमायोगो नृत्यस्य करणं भवेत् ।४।३०। P. 38. The same chapter gives us the bodymovement (अङ्गहार) P. 59.

44 Ibid एकपदप्रचारो यः साचारेत्यभिधीयते। द्विपादं क्रमणं यत्त करणं नाम तद्भवेत् ।।३।। करणानां समायोगः खण्ड इत्यभिधीयते। खण्डैस्त्रिभिश्चतुर्भिर्वा संयुक्तं मण्डलं भवेत् ।।४।। chap. 10 P. 178

CC-0. In Public Domain. Gurukul Kangri Collection, Haridwar

Digitized by Arya Samaj Foundation Chennai and eGangotri

45 Ibid. अङ्गहारप्रयोगे तु भाण्डवाद्यं विधीयते। समं रक्तं विभक्तं च स्फुटं शुद्धप्रहारजम् ।।४।२८३। नृत्ताङ्गग्राहिवाद्यज्ञैर्वाद्यं योज्यं तु ताण्डवे ।। P. 63chap. IV तत्रावतरणं कार्यं नर्तक्याः सर्वभाण्डिकम्। क्षेप-प्रतिक्षेपकृतं तंत्रीगानसमन्वितम्। प्रथमं त्वभिनेयं स्याद् गीतके सर्ववस्तुकम्। P. 64-65 .. यथा लयस्तथा वाद्यं कर्त्तव्यमिव वादकैः। ३०६। P. 65

46 Ibid. P. 66.

47 Ibid. chap. 8 विभावयति यस्माच्च नानार्थान्हि प्रयोगतः। शाखाङ्गोपाङ्गसंयुक्तस्तस्मादभिनयः स्मृतः ।७। P. 135

48 A. K. Coomarswamy—The Dance of Siva P. 74

49 Ibid. Pp. 75-76

50 ना० शा० Chap 29 षड्जोदीच्यवती चैव षड्जमध्या तथैव च। षड्जमध्यमबाहुल्यात्कार्यं शृङ्गारहास्ययोः ।।१।। षाड्जी त्वथार्षभी चैव स्वरांश परितस्पृहात्। वीररौद्राद्भुतेष्वेते प्रयोज्या गानयोक्तृभिः ।।२।। निषादा नैषादी गान्धारी षड्जकैशिकी। करुणे च रसे कार्या जातिगानविशारदैः ।।३।। धैवती धैवतांशे तु बीभत्से सभयानके। धैबती करुणे योज्या चोन्मदे षड्जमध्यमा ।।४।। and so on upto 15. Pp. 453-455

51 D. P. Mukerji-Indian Music P. 38.

52 Ibid. p. 23

53 Ibid. Pp. 17-18

54 ना. शा. दृश्यते हि भावेभ्यो रसानामभिनिर्वृत्तिः। P. 94

55 S. Alexander-Beauty and other forms of Value P.

56 Mcdougall-Energies of Men. Here we may note that Mcdougall thinks our Empirical Psychology cannot give any clue to the understanding of the mystic nature of aesthetic experience. It almost eludes intellectual grasp. Therefore he regards it as frontier problem' (Frontiers of Psychology). McDougall is right in regarding that there is a 'hormonic' urge behind aesthetic experience, and that it is not based on mere 'perception'. But that 'harmonic urge' is the beauty-impulse itself. He quotes A. N. Whitehead in his support: "Sense-perception, for all its practical impor-

CC-0. In Public Domain. Gurukul Kangri Collection, Haridwar

Digitized by Arya Samaj Foundation Chennai and eGangotri

tance, is very superficial in its disclosure of the nature of things"

57 ना. शा. तत्र विभावानुभावव्यभिचारिसंयोगाद्रसनिष्पत्तिः ।६। P. 93.

58 A distinctly self-conscious Theory of Aesthetic Causation features the Kāvya Prakāśa of Mammaṭa कारणान्यथ कार्याणि सहकारीणि यानि च। रत्यादेः स्थायिनो लोके तानि चेन्नाटचकाव्ययोः ।।९।। विभावा अनुभावाश्च कथ्यन्ते व्यभिचारिणः। व्यक्तः स तैर्विभावाद्यैः स्थायीभावो रसः स्मृतः ।।२८।। चतुर्थ उल्लास pp. 85-86 भट्टलोल्लट, शङ्कुक, भट्टनायक and अभिनवगुप्त have given their philosophical expositions of causation according to Mīmāṁsa, Nyāya, Sāṅkhya and Alaṅkāra schools of Philosophy respectively. We have considered them in chapter on the Principle of Sonus ahead. का. प्र. P. 87.

59 ना. शा.—"भावा इति कस्मात्। किं भवन्तीति भावाः ? किं वा भावयन्तीति भावाः। वागङ्गसत्त्वोपेतानर्थान् भावयन्तीति भावाः।... तथा च भावितं वासितं कृतमित्यनर्थान्तरम्। तच्च व्याप्त्यर्थम्। श्लोकाश्चात्र भवन्ति—वागङ्गमुखरागेण सत्त्वेनाभिनयेन च। कवेरन्तर्गतं भावं भावयन्भाव उच्यते।२। नानाभिनयसंबद्धान्भावयन्ति रसानिमान्। यस्मात्तस्मादमी भावा विज्ञेया नाटचयोक्तृभिः ।।३।। Pp. 104-105.

60 Ibid. अथ विभाव इति कस्मात् ? उच्यते—विभावो नाम विज्ञानार्थः। विभावः कारणं निमित्तं हेतुरिति पर्यायाः। विभाव्यन्तेऽनेन वागङ्गसत्त्वाभिनया इति विभावः। यथा विभावितं विज्ञातमित्यनर्थान्तरम्। P. 105

विभावादिसंज्ञा च विभावनादिव्यापारयोगात्। तद्यथा वासनारूपतयातिसूक्ष्मरूपेणावस्थितान् रत्यादीन् स्थायिनः विभावयन्ति आस्वादयोग्यतां नयन्तीति विभावाः"। वामनटीका काव्यप्रकाश P. 86

61 Bharata's conception of aesthetic cause (विभाव) is faulty because he does not regard it as an organized sum of exciting (उद्दीपन) and sustaining (आलम्बन) causes. Śāradātanaya a later, author however, conceives it as a unity, and, characteri-

CC-0. In Public Domain. Gurukul Kangri Collection, Haridwar

Digitized by Arya Samaj Foundation Chennai and eGangotri

zes each type of unity in each Rasa emotion with its outstanding qualities The full development of his theory is to be seen in भावप्रकाशन-प्रथमोऽधिकारः P. 45.

For instance ललिता, ललिताभासः, स्थिराश्चित्राः खरा इति। रुक्षाश्च निन्दिताश्चैव विकृताश्चेति च क्रमात्। P. 4.

62 ना. शा. अथानुभाव, इति कस्मात् ? उच्यते। अनुभाव्यतेऽनेन वागङ्गसत्त्वकृतोऽभिनयः इति P. 105

Bharata also shows the pervasive character of harmonious Rasa-emotion.

योऽर्थो हृदयसंवादी तस्य भावो रसोद्भवः। शरीरं व्याप्यते तेन शुष्कं काष्ठमिवाग्निना ।।७।। अध्याय ७ P. 105

व्यभिचारिण इति कस्मात्...विविधमाभिमुख्येन रसेषु चरन्तीति व्यभिचारिणः। वागङ्गसत्त्वोपेतान् प्रयोगे रसं नयन्तीति व्यभिचारिणः।

What can be the modus of Conveying a Rasa-emotion ? अत्राह--कथं नयन्तीति-उच्यते-लोकसिद्धान्त एषः यथा सूर्य इदं नक्षत्रममुं वासरं नयतीति। न च तेन बाहुभ्यां स्कन्धेन वा नीयते।...एवमेते प्रयोगं नयन्तीति व्यभिचारिण इत्यवगन्तव्या इति।। P. 112.

The following Śloka from Bharata also shows that he had clearly thought of a theory of body resonance.

ना. शा. दीपयन्तः प्रवर्त्तन्ते ये पुनः स्थायिनं रसम्। ते तु संचारिणो ज्ञेयास्ते हि स्थायित्वमागताः ।७।१२१। P. 132

63 Dr. S. Shankaran. Theory of Rasa and Dhyani,

64 ना. शा. with Abhinavabhāratī : काव्यं गोपुच्छाग्रं कर्त्तव्यं कार्यबन्धमासाद्य। ये चोदात्ताभावास्ते सव पृष्ठतः कार्याः ।२६२। सर्वेषां काव्यानां नानारसभावयुक्तियुक्तानाम्। निर्वहणे कर्त्तव्यो नित्यं हि रसोऽद्भुतस्तज्ज्ञैः–अध्याय १८।४३।

Commentary : नाटकादीनां निर्वहणोऽद्भुतरसः कर्त्तव्यः। एवं हि तानि काव्यानि रसभावानां युक्त्या परस्परसंबद्धानि युक्तानि भवन्ति, नान्यथा एकवाक्यतां विना च कः प्रबन्धार्थः Pp. 428-429.

65 Paulhan—The Laws of Feeling P. ?

CC-0. In Public Domain. Gurukul Kangri Collection, Haridwar

Digitized by Arya Samaj Foundation Chennai and eGangotri

66 शारदातनय—भावप्रकाशनम्—संवित्प्रकाशानन्दात्मा गम्यः स्यात्स्वानुभूतितः। अहंकाराभिमानात्मा बाह्यार्थेषु प्रकाशते। अहंकाराभिमानादि स्वरूपं कथ्यतेऽधुना। परस्मादात्मनो भान्ति ज्ञानानन्दक्रियाप्रभा। ज्ञानप्रभासाश्चैतन्यमणां जीवस्य सर्वतः। शरीरव्यापिनी तत्र व्यापना भवति स्फुटम्॥ and so on साऽभिमानात्मिका वृत्तिस्तत्तदिन्द्रियगोचराः। बाह्यार्था लम्बलवती शृङ्गारादि रसात्मताम्॥ याति तत्र विभावादिभेदाद्भेदं प्रयाति च। विभावा ललिता सत्त्वानुभावव्यभिचारिभिः॥ यदा स्थायिनि वर्त्तन्ते स्वीयाभिनयसंश्रयाः। तदा मनः प्रेक्षकाणां रजःस्वत्वव्यपाश्रयि, सुखानुबन्धी तत्रत्यो विकारो यः प्रवर्तते। स श्रृङ्गाररसाभिख्यां लभते रस्यते च तैः॥ and so on

The whole view of Śāradātanaya here is that the nature of Vibhāvas as ललित, ललिताभासास्थिर, चित्र etc. along with comparative predominance of of sattva, Rajas etc. determines the nature of Rasa experience Pp. 41-45

67 भवभूति-उत्तररामचरितम्-एको रसः करुण एव निमित्तभेदाद्भिन्नः पृथक् पृथगिवाश्रयते विवर्त्तान्। आवर्त्तबुद्बुदतरङ्गमयान् विकरान् अम्भो यथा सलिलमेव तु तत्समक्षम्॥३-४७॥

68 ना० शा० स्वं स्वं निमित्तमासाद्य शान्ताद्भावः प्रवर्तते। पुनर्निमित्तापाये च शान्त एवोपलीयते chap. 7 p. 104

69 शृङ्गारशतकम्-शंभु स्वयम्भुहरयो हरिणेक्षणानां येनाक्रियन्त सततं गृहकुम्भदासाः। वाचामगोचरचरित्रविचित्रिताय तस्मै नमो भगवते मकरध्वजाय॥१॥ P. 56. Its philosophical statement we find in Dhvanyāloka as follows: रतौ हि समस्तदेवतिर्यङ्नरादिजातिष्वविच्छिन्नैव वासनास्त इति न कश्चित्तत्र तादृग्यो न हृदयसंवादमयः यतेरपि हि तच्चमत्कारोऽस्त्येव। Abhinava Locana P. 205.

70 बृ० उ० 'स वै नैव रेमे तस्मादेकाकी न रमते स द्वितीयमैच्छत्। स हैतावानास यथा स्त्रीपुमांसौ सम्परिष्वक्तौ स इममेवात्मानं द्वेधाऽपातयत्ततः पतिश्च पत्नी चाभवतां तस्मादिदमर्धवृगलामिव स्व इति ह स्माह याज्ञवल्क्यस्तस्मादयमाकाशः स्त्रिया पूर्यते एव तां समभवत्ततो मनुष्या अजायन्त। १.४.३ P. 155

71 कामसूत्रम्—"इहापि न वस्तुभेद इति" २.१.६० Jayamangala commentary: स्त्रीपुंसयोरपि न कश्चित् परमार्थतः कारकयोर्भेदः,

CC-0. In Public Domain. Gurukul Kangri Collection, Haridwar

Digitized by Arya Samaj Foundation Chennai and eGangotri


अपि तु द्वावप्येतौ कर्त्तारौ क्रियां निर्वर्तयतः, केवलं करणाधिकरणादयः भेदा बुद्धिकल्पिता व्यवहारार्थं व्यवस्थाप्यन्ते। P. 85. Its poetic version we find in Bhartṛhari शृंगारशतक—२२ P. 68;

72 शृङ्गारशतकम्–"न चास्मिन्संसारे कुवलयदृशो रम्यमपरम्" ३५ P. 76, and further: मात्सर्यमुत्सार्य विचार्य कार्यमार्याः समर्यादमिदं वदन्तु। सेव्या नितम्बाः किमु भूधराणामुत स्मरस्मेरविलासिनीनाम्।। ३६।। P. 76, सत्यं जना वच्मि न पक्षपाताल्लोकेषु सप्तस्वपि तथ्यमेतत्। नान्यन्मनोहारि नितम्बिनीभ्यो दुःखैकहेतुर्न च कश्चिदन्यः।।४०।। P. 79. Bhartṛhari sings in this strain up to 60 श्लोक P. 89.

"स्त्रीयन्त्रं केन सृष्टं विषममृतमयं प्राणिलोकस्य पाशः" p. 82. The man at last is awakened from infatuation, and feels that he has been deceived by his own senses "इह हि मधुरगीतं नृत्तमेतद्रसोऽयं स्फुरति परिमलोऽसौ स्पर्श एष स्तनानाम्। इति हतपरमार्थैरिन्द्रियैर्भ्राम्यमाणः स्वहितकरणधूर्तैः पंचभिर्वञ्चितोऽस्मि।।५५।। P. 86

73 Ibid. "किं गतेन यदि सा न जीवति प्राणिति प्रियतमा तथापि किम्। इत्युदीक्ष्य नवमेघमालिकां न प्रयाति पथिकः स्वमन्दिरम्" ।।६६।। P. 93.

74 वैराग्यशतकम्––चूडोत्तंसितचारुचन्द्रकलिकाचञ्चच्छिखाभासुरो, लीलादग्धविलोलकामशलभः श्रेयोदयाग्रे स्फुरन्। अन्तःस्फूर्जदपारमोहतिमिरप्राग्भारमुच्चाटयंश्चेतः सद्मनि योगिनां विजयते ज्ञानप्रदीपो हरः।।१।। P. 111

75 Ibid. "भ्रान्तं देशमनेकदुर्गविषमं प्राप्तं न किञ्चित्फलं P. 113. This strain continues long in this part. Further, भोगा न भुक्ता वयमेव भुक्तास्तपो न तप्तं वयमेव तप्ताः। कालो न यातो वयमेव यातास्तृष्णा न जीर्णा वयमेव जीर्णाः।७। P. 114.

76 Ibid. प्राप्ताः श्रियः सकलकामदुघास्ततः किं etc."।।६७।। P. 156.

77 A selection from Gorki: "In Gorki's aesthetic theories... he often spoke of the need for a new romanticism in Soviet literature: 'Romanticism as the advocate of an active attitude to reality, as homage to labour, as the means to develop

CC-0. In Public Domain. Gurukul Kangri Collection, Haridwar

Digitized by Arya Samaj Foundation Chennai and eGangotri

the will to life and the spirit that will create new forms of life" P. 29

78 Vairāgya śatakam–"सर्वं यस्य वशादगात्स्मृतिपथं कालाय तस्मै नमः ॥४०॥ P. 138

79 Ibid "ज्ञानापास्तसमस्तमोहमहिमा लीने परब्रह्मणि १००॥ p. 175.

80 Wildon Carr-The Philosophy of Croce, P. 62.

81 Croce—Aesthetics. P. 76.

82 Wildon Carr—P. C137.

83 Dhvanyāloka with Locana: शृङ्गार एव मधुरः परः प्रह्लादनो रसः। तन्मयं काव्यमाश्रित्य माधुर्यं प्रतितिष्ठति ॥७॥
शृङ्गारे विप्रलम्भाख्ये करुणे च प्रकर्षवत्। माधुर्यमार्द्रतां याति यतस्तत्राधिकं मनः ॥८॥ Pp. 205-207
रौद्रादयो रसा दीप्त्या लक्ष्यन्ते काव्यवर्तिनः। तद्व्यक्तिहेतू शब्दार्थाविश्रित्योजो व्यवस्थितम् ॥९॥ P. 208.

84 Ibid. समर्पकत्वं काव्यस्य यत्तु सर्वरसान् प्रति। स प्रसादो गुणो ज्ञेयः सर्वसाधारणक्रियः ॥१०॥ Locana comments on: रौद्रादयः हास्यस्य शृङ्गाराङ्गतया माधुर्यं प्रकृष्टं विकासधर्मतया चौजोऽपि प्रकृष्टमिति साम्यं द्वयोः। P. 212 Thus चित्तविद्रुति (liquification), चित्तदीप्ति (illumination) and चित्तविस्तार (expansion) are three types of aesthetic effect. In Laughter there is expansion of चित्त accompanied with liquification and illumination of the mind.

85 ना० शा० शृङ्गाराद्धि भवेद्धास्यो रौद्राच्च करुणो रसः। etc. ६।४०। P. 94.

86 McDougall : Introduction to Psychology.

87 Gregory—The Nature of Laughter "According to Hobbes men laugh when they have too little sympathy; according to McDougall they laugh to avoid having too much" P. 7.

88 Bergson. A New Theory of Laughter. Also we cite below Gregory's exposition of Bergson's theory of Laughter. The restricted animus of laughter according to Bergson is applied as social discipline to punish human beings for acting like machines or automata, instead of meeting

CC-0. In Public Domain. Gurukul Kangri Collection, Haridwar

Digitized by Arya Samaj Foundation Chennai and eGangotri

circumstances with plasticity and initiative, as living beings should. The laughable element is "mechanical inelasticity" Nature of Laughter P. 35

89 Schopenheurs' Philosophy is negative and his theory of Laughter sounds the same note: To him Laughter is 'aesthetic withdrawal from the practical urgency of life' Śāradātanaya also gives a negative conception. He defines 'ludicrous' as ललिताभास and Laughter' as शृङ्गाराभास Vide, भावप्रकाशनम् अध्याय १ P. 4.

90 भावप्रकाशनम्—न तटस्थतया नात्मगतत्वेन प्रतीयते। न च पिधीयते क्वापि नोत्पद्यते कदाचन। अध्याय २ P. 52

91 Gentile Theory of Mind as Pure Act :—"This individuality, personality, immediate subjectivity is not opposed to the impersonality which has been rightly held to be an essential character of art." P. 23

92 ना० शा० "यस्तुष्टे तुष्टिमायाति शोके शोकमुपैति च। दैन्ये दीनत्वमभ्येति स नाट्ये प्रेक्षकः स्मृतः।५२। एवंभावानुकरणे यो यस्मिन् प्रविशेन्नरः। स तत्र प्रेक्षको ज्ञेयो गुणैरेतैरलंकृतः ।।५९।। अध्याय २७ Pp. 423-424

93 Vide more of this in chapter :—The Principle of sonus.

94 भावप्रकाशनम—"रागविद्या कलासंज्ञैः पुंसस्तत्त्वैस्त्रिभिः स्वतः। प्रवृत्तिगोचरोत्पन्ना बुद्ध्यादि करणैरसौ।। भोगं निष्पाद्य निष्पाद्य वासनात्मैव तिष्ठति। दुःखमोहादिकलुषमपि भाग्यं प्रतीयते।। विद्या नामेति तत्त्वं यद्रागापादनमुच्यते। तयाऽभिव्यज्यते ज्ञानं पुरुषस्य विपश्चितः।। अभिज्वलनहेतुर्या सा कलेत्यभिधीयते।। P. 52 द्वितीयोऽधिकारः।

95 Ibid. "कलात्कलितचैतन्यो विद्यादर्शितगोचरः। रागेण रञ्जितश्चायं बुद्ध्यादिकरणैर्युतः। मायाद्यवानपर्यन्तं तत्त्वभूतात्मनि स्थितम्। भुङ्क्ते तत्र स्थितो भोगान् भोगैकरसिकः पुमान्।। P. 53.

96 ध्वन्यालोक with लोचन—"अखण्डबुद्धिसमास्वाद्यं काव्यम्" P. 21

97 E. B. Holt : The Freudian wish and its place in Ethics.



CC-0. In Public Domain. Gurukul Kangri Collection, Haridwar

Digitized by Arya Samaj Foundation Chennai and eGangotri

98 ध्वन्यालोक with लोचन––"येषां काव्यानुशीलनाभ्यासवशाद्विशदीभूते मनोमुकुरे वर्णनीयतन्मयीभवनयोग्यता ते स्वहृदयसंवादभाजः सहृदयाः। यथोक्तम् (Bharata) "योऽर्थो हृदयसंवादी तस्य भावो रसोद्भवः। शरीरं व्याप्यते तेन शुष्कं काष्ठमिवाग्निना ॥" Pp. 38-39. बालप्रिया, a gloss on लोचन adds : "रसचर्वणैवात्मा स्वरूपं यस्य स आनन्दः" P. 39.

99 ध्वन्यालोक with लोचन–"क्रौञ्चस्य द्वन्द्ववियोगेन सहचरीहननोद्भूतेन साहचर्यध्वंसनेनोत्थितो यः शोकः स्थायिभावो निरपेक्षभावत्वात् . . स एव तथाभूतविभावतदुत्थाक्रन्दाद्यनुभावचर्वणया हृद्यसंवादतन्मयीभवनक्रमादास्वाद्यमानतां प्रतिपन्नः करुणरसरूपतां लौकिकशोकव्यतिरिक्तां स्वचित्तद्रुतिसमास्वाद्यसारां प्रतिपन्नो रसपरिपूर्णकुम्भोच्चलनवच्चित्तवृत्तिनिस्यन्द स्वभाववाग्विलापादिवच्च समयानपेक्षत्वेऽपि चित्तवृत्तिव्यञ्जकत्वादिति नयेनाकृतकतयैवावेशवशात् समुचितशब्दच्छन्दोवृत्तादिनियंत्रितश्लोकरूपतां प्राप्तः––मा निषाद.. न तु मुनेः शोक इति मन्तव्यम्। एवं हि सति तद्दुःखेन सोऽपि दुःखित इति कृत्वा रसस्यात्मतेति निरवकाशं भवेत्। न च दुःखसन्तप्तस्यैषा दशेति। एवं चर्वणोचितशोकस्थायिभावात्मककरुणरससमुच्चलनस्वभावत्वात् स एव काव्यस्यात्मा Pp. 85-87.

100 Ibid. किंतु लौकिकेन कार्यकारणानुमानादिना संस्कृतहृदयो विभावादिकं प्रतिपद्यमान एव न ताटस्थ्येन प्रतिपद्यते, अपि तु हृदयसंवादापरपर्यायसहृदयत्वपरवशीकृततया पूर्णीभविष्यद्रसास्वादाङ्कुरीभावेनानुमानस्मरणादिसरणिमनारुह्यैव तन्मयीभवनोचितचर्वणा प्राणतया।. . . . तच्चित्तवृत्तितन्मयीभवनमेव ह्यनुभवनम्। . . . स्थायिनस्तु रसीभाव औचित्यादुच्यते, तद्विभावानुभावोचितचित्तवृत्तिसंस्कारसुन्दरचर्वणोदयात्।

व्यभिचारी तु चित्तवृत्त्यात्मत्वेऽपि मुख्यचित्तवृत्तिपरवश एव चर्व्यते। इति विभावानुभावमध्ये गणितः।

Locana concludes: काव्यात्मकशब्दनिष्पीडनेनैव तच्चर्वणा दृश्यते। Pp. 155-158.

101 Ibid. किंतु यथा प्रतीतिमात्रत्वेनाविशिष्टत्वेऽपि प्रात्यक्षिकी, आनुमानिकी, आगमोत्था, प्रतिभानकृता, योगिप्रत्यक्षजा च प्रतीतिरुपायवैलक्षण्यादन्यैव, तद्वदियमपि प्रतीतिश्चर्वणास्वादनभोगापरनामा भवतु॥ P. 187.

CC-0. In Public Domain. Gurukul Kangri Collection, Haridwar

Digitized by Arya Samaj Foundation Chennai and eGangotri


# CHAPTER III

1 PETERMANN—The Gestalt Theory P. 16-Exner-quoted P. 201

2 PETERMANN—The Gestalt Theory P. 46.

3 नाट्यशास्त्रम्——समत्वमङ्गमाधुर्यं पाठ्यं प्रकृतयो रसाः——
गानं वाद्यम् सनैपथ्यमेतज्ज्ञेयं प्रयत्नतः ।।७०।।
गीतवादित्रतालेन, कलान्तरकलासु च ।
यदङ्गं क्रियते नाट्ये समन्तात् सममुच्यते ।।७१।।
अङ्गोपाङ्गसमायोगं गीततालल्यान्वितम् ।
भाण्डवाद्यम् समं चैव यस्मिंस्तत्सममुच्यते ।।७२।।
P. 427 अध्याय 27

4 रीतिरात्मा काव्यस्य—P. 3 काव्यालंकारसूत्राणि also विशिष्टा पदरचना रीतिः P. 3.—ibid.

5 Vāmana gives three forms (रीति) which are aesthetically valuable. They are वैदर्भी, गौड़ीया and पांचाली He adds : एतासु तिसृषु रीतिषु रेखास्विव चित्रम् काव्यम् प्रतिष्ठितम् ।। ibid P. 5

6 वामन-काव्यालंकारसूत्राणि—"मसृणत्वमश्लेषः ३/१/११ मसृणत्वं नाम यस्मिन् सति बहून्यपि पदान्येकवद्भासन्ते.. P. 27

7 नाट्य-शास्त्रम्—"एवं गीतं च वाद्यं च नाट्यं च विविधाश्रयम्–अलातचक्रप्रतिमं कर्त्तव्यम् नाट्ययोक्तृभिः ।। २८/७।। P. 430

8 वामन—"पृथक्पदत्वम् माधुर्यम्" ३/१/२१ P. 28

9 Ibid—विकटत्वमुदारता ३।१।२३ बन्धस्य विकटत्वमसावुदारता। यस्मिन् सति नृत्यन्तीव पदानीति जनस्य वर्णना भवेदिति। लीलायमानत्वमित्यर्थः। P. 29.

10 Ibid आरोहावरोहक्रमः समाधिः। ३/१/१३। P. 27

11 उज्ज्वलनीलमणि——अङ्गान्यभूषितान्येव केनचिद् भूषणादिना। येन भूषितवद्भाति तद्रूपमिति कथ्यते। P. 272

12 Ibid–मुक्ताफलेषु छायायास्तरलत्वमिवान्तरा। प्रतिभाति यदङ्गेषु लावण्यं तदिहोच्यते ।। P. 273. Viśvanātha in his commentary writes: छायायास्तरलत्वं तरङ्गायमानत्वम्। अति स्वच्छत्वादाधिक्याच्च प्रतिक्षणमुद्गच्छन्त्य इव कान्तयो लक्ष्यते तल्लावण्यमुच्यते इत्यर्थः ।।

CC-0. In Public Domain. Gurukul Kangri Collection, Haridwar

Digitized by Arya Samaj Foundation Chennai and eGangotri

cf. also Abhinava in his Locana commentary on Dhvanyāloka; लावण्यं हि नामावयवसंस्थानाभिव्यङ्ग्यमवयव-व्यतिरिक्तम् धर्मान्तरमेव। न चावयवानामेव निर्दोषता वा भूषणयोगो वा लावण्यम्, पृथङ्निर्वर्ण्यमानकाणादिदोषशून्यशरीरावयवयोगिन्या-मप्यलंकृतायामपि लावण्यशून्येयमिति अतथाभूतायामपि कस्याञ्चि-ल्लावण्यामृतचन्द्रिकेयमिति सहृदयानां व्यवहारात्॥ Pp. 49-50

13 A. K. Coomarswamy—The Transformation of Nature in Art—quotes the Śukranītisāra chap. 4. section 4, verse from 70 onwards.

14 उज्ज्वलनीलमणि—अङ्गप्रत्यङ्गकानां यः सन्निवेशो यथोचितम् सुश्लिष्ट-संधिबन्धस्यात्तत्सौन्दर्यमितीर्यते॥२९॥ Ānandacandrikā comments on this: अङ्गानां बाह्वादीनां प्रत्यंगानां प्रगण्ड-प्रकोष्ठमणिबन्धादीनां यथोचितम् स्थौल्यकार्श्यवर्तुलत्वादिकं यत्र यत्र यद्यदुचितम् भवति तदनतिक्रम्य सन्निवेशः सुश्लिष्टः यथोचितं मांसलत्वनैक्यमाप्तः संधीनां कफोण्वादीनां बन्धो यस्मिन् सः॥ P. 274

15 Ibid यदात्मीयगुणोत्कर्षे वस्त्वन्यन्निकटे स्थितम्। सारूप्यं नयति प्राज्ञैराभिरूप्यं तदुच्यते॥३१॥ P. 274.

16 Ibid. रूपं किमप्यनिर्वाच्यं तनोर्माधुर्यमुच्यते॥ रूपमङ्गान्यभूषितानी-त्यादिना यल्लिखितं तदेव किमपि निर्वक्तुमशक्यं चेद्यद्वाचकः शब्दो न लभ्यते किन्तु मनसैवास्वाद्य प्रतीयते तन्माधुर्यम्॥ Pp. 275-276.

17 Herbart Read—The meaning of Art PP. 94-95.

18 Ibid. Pp. 76-77.

19 Jung—Psychological Types P. 507.

20 सांख्यतत्त्वकौमुदी—वाचस्पतिः—

अजामेकां लोहितशुक्लकृष्णां बह्वीः प्रजाः सृजमानां नमामः।
अजा ये तां जुषमाणां भजन्ते जहत्येनां भुक्तभोगां नुमस्तान्॥ P. I.

21 नाट्यशास्त्रम्—श्यामो भवति श्रृंगारः—P. 95 यत् किंचिल्लोके शुचि मेध्यमुज्ज्वलम् दर्शनीयं वा तच्छृङ्गारेणानुमीयते। P. 95

22 उज्ज्वलनीलमणिः—Viśvanātha makes significant remarks on the nature of Śyāma in his Commentary: Kṛṣṇa is नवघनाकृतिः। "नवघनाकृतिरित्यनेन श्यामवर्णत्वम् महारसवर्षित्वं स्वप्रेयसीरूपसौदामिनीघटाभिरञ्जितत्वं, श्यामत्वाद्रसरूपत्वञ्च मूर्त्त-श्रृङ्गाररसरूपत्वं च ध्वनितम्॥ P. 7.

CC-0. In Public Domain. Gurukul Kangri Collection, Haridwar

Digitized by Arya Samaj Foundation Chennai and eGangotri

23 नाट्यशास्त्रम् :—

शृङ्गाराद्धि भवेद्धास्यो रौद्राच्च करुणो रसः।
वीराच्चैवोद्भुतोत्पत्तिर्बीभत्साच्च भयानकः॥४०॥
शृङ्गारानुकृतिर्या तु स हास्य इति संज्ञितः।
रौद्रस्यैव च यत्कर्म स ज्ञेयः करुणो रसः॥४१॥
वीरस्यापि च यत्कर्म सोऽद्भुतः परिकीर्तितः।
बीभत्सदर्शनं यच्च ज्ञेयः स तु भयानकः॥४२॥ P. 94.

24 Viśvanātha taking hint from Bharata and Ānanda sums up the opposition of Rasa-emotions in the following verses :—

आद्यः करुणबीभत्सरौद्रवीरभयानकैः
भयानकेन करुणेनापि हास्यो विरोधभाक्।
करुणो हास्यशृङ्गाररसाभ्यामपि तादृशः।
रौद्रस्तु हास्यशृङ्गारभयानकरसैरपि॥
भयानकेन शान्तेन तथा वीररसः स्मृतः।
शृङ्गारवीररौद्राख्यहास्यशान्तैर्भयानकः॥
शान्तस्तु वीरशृङ्गाररौद्रहास्यभयानकैः।
शृङ्गारेण तु बीभत्स इत्याख्याता विरोधिता॥
साहित्यद० P. 263

25 नाट्यशास्त्रम्—The following indicates the relation of Rasa emotion and colour.

श्यामो भवति शृङ्गारः सितो हास्यः प्रकीर्तितः।
कपोतः करुणश्चैव रक्तो रौद्रः प्रकीर्तितः॥
गौरो वीरस्तु विज्ञेयः कृष्णश्चैव भयानकः।
नीलवर्णस्तु बीभत्सः पीतश्चैवाद्भुतः स्मृतः॥ P. 95

Bharata's theory of primary (स्वभावज) and secondary (संयोगज) colours is given below :—

सितो नीलश्च पीतश्च चतुर्थो रक्त एव च।
एते स्वभावजा वर्णा यैः कार्यं त्वङ्गवर्णकम्॥
संयोगजाः पुनस्त्वन्ये उपवर्णा भवन्ति च।
तथाहं संप्रवक्ष्यामि यथा कार्याः प्रयोक्तृभिः॥
सितपीतसमायोगः पाण्डुवर्ण इति स्मृतः।
सितरक्तसमायोगः पद्मवर्ण इति स्मृतः॥

CC-0. In Public Domain. Gurukul Kangri Collection, Haridwar

Digitized by Arya Samaj Foundation Chennai and eGangotri

सितनीलसमायोगः कापोतो नाम जायते।
पीतनीलसमायोगाद् हरितो नाम जायते॥
नीलरक्तसमायोगात् काषायो नाम जायते।
रक्तपीतसमायोगाद् गौर इत्यभिधीयते॥ P. 338.

26 Ref. to chapter vi sec. 5 for meanings of these terms, where we discuss the nature and function of language in Art and the form of aesthetic cognition.

26 (a) "It would be vain to deny that certain kinds and tones of colour have a real correspondence with emotional states of mind" P. 153 Laurance Binyon quoted by M. R. Ananda.

27 Vātsyāyana gives a list of 64 arts (Kalā in which painting occupies fourth place : गीतं, वाद्यम्, नृत्यं, आलेख्यम् etc. p. 29. His commentator, Yaśodhara, cites the following which cryptically contains the six laws :

रूपभेदः प्रमाणानि भावलावण्ययोजनम्। सादृश्यं वर्णिकाभङ्ग इति चित्रम् षडङ्गकमिति ॥ P. 30 ॥ Obviously this alludes to many Śilpaśāstras which contain these terms.

28 Mulk Raj Ananda—The Hindu View of Art.

29 A. N. Tagore—Indian Artistic Anatomy. P. 1.

30 Masson—Ourel quoted by M. R. Ananda—The Hindu View of Art.

31 Sādṛśya is an impotant term in Indian Aesthetics. Ref chap. iv sec. 2. Nature and Function of metaphor.

32 वागर्थाविव सम्पृक्तौ वागर्थप्रतिपत्तये। जगतः पितरौ वन्दे पार्वतीपरमेश्वरौ॥ रघु०। 1/1.

33 Rati Vilāpa : Lord Śiva burnt to ashes Kāma by the fire of his third eye. Rati, Kāma's beautiful consort, wept for her Lord. Ajavilāpa ; Aja was the son of Raghu monarch. Indumatī was a heavenly lady cursed to take human form. She came to be the wife of Aja, who lost her in

CC-0. In Public Domain. Gurukul Kangri Collection, Haridwar

Digitized by Arya Samaj Foundation Chennai and eGangotri

a sad incident. Kālidāsa in both of these vilāpas (Elegies) presents in a masterly way the most human sentiments of man and woman for each others. The metre in them is viyoginī. The canon governing its metrical from is : "विषमे ससजा गुरु: समे सभरा लोऽथ गुरुर्वियोगिनी" Its scansion is as follows :

स स ज ग स भ र ल ग

UU-,UU-,U-U,-UU-,-UU,-U-U-

(odd quarter) (even quarter)

where U=un-accented लघु and-=accented गुरु The feeling of grief in Viyoginī starts from 'low' to 'high', and again and again, asserts to rise. Yet we feel weighed down by an irresistible sense of sound. Kṣemendra, a Kashmir poet—philosopher, clearly indicates in his Suvṛttatilakam (सुवृत्ततिलकम्, तृतीयो विन्यासः Pp. 15-20) emotional fitness of each metre. "काव्ये रसानुसारेण वर्णनानुगुणेन च, कुर्वीत सर्ववृत्तानां विनियोगं विभागवित्। वृत्तानि रसायत्तानि काव्यवित्॥ He points out that mandākrāntā metre is mainly elegaic" साक्षेपक्रोधधिक्कारे परं पृथ्वी भरक्षमा। प्रावृट् प्रवासव्यसने मन्दाक्रान्ता विराजते"। and this metre is one in which Kālidāsa shines best" सुवशा कालिदासस्य मन्दाक्रांता प्रवल्गति" while other poets excell in other metres.

34 ध्वन्यालोक – प्रसिद्धेपि प्रबन्धानां नानारसनिबन्धने। एको रसोऽङ्गी-कर्त्तव्यस्तेषामुत्कर्षमिच्छता ॥२१॥ रसान्तरसमावेशः प्रस्तुतस्य रसस्य यः। नोपहन्त्यङ्गतां सोऽस्य स्थायित्वेनावभासिनः ॥२२॥ P. 378 Also भावप्रकाशनम् Śāradātanaya develops his theory of harmony as emotional fulness (रसपरिपोष) both negatively and positively in the following verses :—

अंकाश्रयस्य कर्त्तव्यो रसस्य स्थायिनोऽङ्गिनः। पोषो विभावानुभाव-सात्विकव्यभिचारिभिः॥ अनुभावविभावाभ्यां स्थायिना ह्यभि-चारिभिः। गृहीतमुक्तैः कर्त्तव्यमङ्गिनः परिपोषणम्॥ अत्र,

CC-0. In Public Domain. Gurukul Kangri Collection, Haridwar

Digitized by Arya Samaj Foundation Chennai and eGangotri

वस्तुरसादीनामेकस्याभिनिवेशिनः। इतरेणोपमर्दस्तु न कर्त्तव्यः कदाचन ॥ न चातिरसतो वस्तु दूरविच्छिन्नतां नयेत्। रसं वा न तिरोदध्याद्वस्त्वलंकारलक्षणैः ॥ P. 235.

35 ध्वन्यालोकलोचन–"अङ्गभूतान्यपि रसान्तराणि स्वविभावादिसामग्रया स्वावस्थायां यद्यपि लब्धपरिपोषाणि चमत्कारगोचरतां प्रतिपद्यन्ते, तथापि स चमत्कारस्तावत्येव न परितुष्य विश्राम्यति किं तु चमत्कारान्तरमनुधावति। सर्वत्रैव ह्यङ्गाङ्गिभावेऽयमेवोदन्तः ॥" Abhinava quotes Bharata in support of his view that the 'part' gains more to itself by subordination to the 'whole' यथाह तत्रभवान् "गुणाः कृतात्मसंस्कारः प्रधानं प्रतिपद्यते। प्रधानस्योपकारे हि तथा भूयसि वर्त्तते" ॥ P. 379

36 ध्वन्यालोक—"सन्ध्यादिमयस्य प्रबन्धशरीरस्य तथा कार्यमेकमनुयायि व्यापकं कल्प्यते न च तत् कार्यान्तरैः संकीर्यते न च तैः संकीर्यमाणस्यापि तस्य प्राधान्यमपचीयते, तथैव रसस्याप्येकस्य सन्निवेशे क्रियमाणे विरोधो न कश्चित्"—P. 380.

37 Ibid—"ननु येषां रसानां परस्पराविरोधः यथा :–वीरशृङ्गारयोः शृङ्गारहास्ययोः रौद्रशृङ्गारयोर्वीराद्भुतयोः वीररौद्रकरुणयोः शृङ्गाराद्भुतयोर्वा तत्र भवत्वङ्गाङ्गिभावः। तेषां तु कथं भवेद्येषां परस्परं बाध्यबाधकभावः (Incompatibility as Ānanda puts it—ययोर्हि परस्योन्मूलनात्मकतयैवोद्भवः यथा शृङ्गारबीभत्सयोः, शान्तरौद्रयोः शान्तशृङ्गारयोर्वा ॥ Pp. 381-382.

38 ध्वन्यालोक—Ānanda sums up his statement of three laws as follows :—

अविरोधी विरोधी वा रसोऽङ्गिनि रसान्तरे। परिपोषं न नेतव्यस्तथा स्यादविरोधिता ॥२४॥ P. 382.

(i) अङ्गिनि रसान्तरे शृङ्गारादौ प्रबन्धव्यङ्ग्ये सति अविरोधी विरोधी वा रसः परिपोषं न नेतव्यः। तत्राविरोधिनो रसस्याङ्गिरसापेक्षयात्यन्तमाधिक्यं न कर्त्तव्यमित्ययं प्रथमः परिपोषपरिहारः । P. 382.

(ii) अङ्गिरसविरुद्धानां व्यभिचारिणां प्राचुर्येणानिवेशनम्, निवेशने वा क्षिप्रमेवाङ्गिरसव्यभिचार्यनुवृत्तिरिति द्वितीयः। P. 383.

(iii) अङ्गत्वेन पुनः पुनः प्रत्यवेक्षापरिपोषं नीयमानस्याप्यङ्गभूतस्य रसस्येति तृतीयः। P. 384 अनया दिशान्येऽपि प्रकारा उत्प्रेक्षणीयाः।

CC-0. In Public Domain. Gurukul Kangri Collection, Haridwar

Digitized by Arya Samaj Foundation Chennai and eGangotri

39 Ibid.—As we said, harmony is the mutual intensification (उपकार्योपकारकभावो रसानाम्) of Rasa emotions. This is possible in an artistic form to achieve either (i) if we regard all emotions various and and self contained and self sufficient, or (ii) as capable of uniting because of the overflowing nature of each emotion. This is made clear by Ānanda and Abhinava in the following extract: Ānanda: "एतच्च सर्वः येषां रसो रसान्तरस्य व्यभिचारी भवति इति दर्शनं तन्मतेनोच्यते। मतान्तरे तु रसानां स्थायिनो भावा उपचाराद्रस-शब्देनोक्तास्तेषामंगत्वं निर्विरोधमेव॥ Pp. 385-387.

Abhinava: "उपकार्योपकारकभावो रसानां नास्ति स्वचमत्कार-विश्रान्तत्वात्, अन्यथा रसत्वायोगात्, तदभावे च कथमङ्गाङ्गितेत्यपि येषां मतं तैरपि कस्यचिद्रसस्य प्रकृष्टत्वं भूयः प्रबन्धव्यापकत्वमन्येषां चाल्पप्रबन्धानुगामित्वमभ्युपगन्तव्यमितिवृत्तसंघटनायां एवान्यथा-नुपपत्तेः, भूयः प्रबन्धव्यापकस्य रसस्य रसान्तरैर्यदि न काचित् सङ्गतिस्तदिति वृत्तस्यापि न स्यात् सङ्गतिश्चेदयमेवोपकार्योपकारक-भावः।...बहूनां चित्तवृत्तिरूपाणां भावानां मध्ये यस्य बहुलं रूपं यथोपलभ्यते स स्थायीभावः, स च रसो रसीकरणयोग्यः।" Pp. 385-387

40. The religious character of Indian Art cannot be too much emphasized. Below we quote a few authorities on Indian Art, who have laid their finger just on this aspect of this. "The Indian craftsman often cultivated a profound vision and a faultless technique by the intense religiosity of his nature and raised his work from the static elements of his material to be the bearer of an ecstatic message—the vehicle of a prophacy" P. 174 (Mulk Raj Ānanda : Hindu view of Art.) "The dominant motifs governing its evolution from the third century B. C. onwards, and upto the close of the eighteenth century, are devotion (bhakti) and reunion (yoga)" P. 28 (A. K. Coomarswamy—The Dance of Śiva)



CC-0. In Public Domain. Gurukul Kangri Collection, Haridwar

Digitized by Arya Samaj Foundation Chennai and eGangotri

"In aesthetic contemplation as in love and knowledge, we momentarily recover the unity of our being released from individuality" P. 44 (The Dance of Śiva)

"Dans l' Inde, en particular, une image symbolíqe representant l'un on l'autre des attributs divins', et quiest appelee pratika, ne'st point une' idoli. car elle n'a jamais ete prise pour autre chose que ce qu'elle est reellement, un support de meditaion et un moyen auxiliare de realization." P. 157

Guenon quoted by Coomarswamy : The Transformation of Nature in Art.

["In India, in particular a symbolic image representing one or other of the divine attributes and which is called pratīka, is not at all an idol; idol, for it has never been accepted for anything other than it really is, that is, a support of meditation an auxiliary means of realization. Translated by me.]

## CHAPTER IV

1 भरत ना॰ शा॰ In नाटचशास्त्र, artificial means आहार्य. In chap. 21, Bharata gives an account of आहार्याभिनय :—आहार्याभिनयं विप्राः प्रवक्ष्याम्यनुपूर्वशः। एवमेव प्रयोगोऽयं यतस्तस्मिन् प्रतिष्ठितः॥ आहार्याभिनयो नाम ज्ञेयो नेपथ्यजो विधिः। तत्र कार्यः प्रयत्न स्तु नाटचस्य शुभमिच्छता॥ नानावस्थाः प्रकृतयः पूर्वनेपथ्यसूचिकाः। अङ्गादिभिरभिव्यक्तिमुपगच्छन्त्ययत्नतः॥ २३।१-२॥ p. 330.

2 Ibid : कर्णयोर्भूषणं कार्यं कर्णपूरस्तथैव च। तिलकः पत्ररेखा च भवेद्गण्डविभूषणम्॥ त्रिवेणी चैव विज्ञेयं भवेद्वक्षोविभूषणम्॥ मुग्धानां सुन्दरीणां च मुक्ताभाः सितिशोभनाः। सुरक्ता वापि दन्ताः स्युः पद्मपल्लवरञ्जनाः॥ २९॥ p. 333.

3 Ibid: : अशोकपल्लवच्छायः स्यात् स्वाभाविक एव वा। यथा-भाव-रसावस्थं विज्ञायैवं प्रयोजयेत्॥ p. 334.

CC-0. In Public Domain. Gurukul Kangri Collection, Haridwar

Digitized by Arya Samaj Foundation Chennai and eGangotri

4 Ibid: वर्णानां तु विधिं ज्ञात्वा वयः प्रकृतिमेव च। कुर्यादंगस्य रचनां देशजातिवयःश्रिताम्॥ वृत्तानुगश्च कर्त्तव्यो वेषो लोकस्वभाववत्तः। एवं वेषो बुधैः कार्यो देशजातिगुणान्वितः॥ pp. 343-344.

5 Ibid: अदेशजो हि वेषस्तु न शोभां जनयिष्यति। मेखलोरसि बन्धे च। हास्यायैवोपजायते॥ तथा प्रोषितकान्ताया व्यसनाभिहताश्च याः॥ वेषः स्यान्मलिनस्तासामेकवेणीधरं शिरः॥ p. 337.

6 Ibid: अवस्थाप्य कृतिः स्थाप्या प्रयोगरससंभवा। स्त्रीणां वा पुरुषाणां च व्यवस्थां प्राप्य तादृशीम्॥१५०॥ p. 346

7 A philosophical culmination of this trend we find in वामन—अलंकारसूत्राणि—काव्यं ग्राह्यमलंकारात्॥ १॥ सौन्दर्यमलंकारः॥ p. 1.

8 अलंकारसर्वस्वम्—with Jayaratha's commentary: Ruyyaka invokes the goddess वाक्: नमस्कृत्य परां वाचं देवीं त्रिविधविग्रहाम्। Jayaratha explains the meanings of परा etc. with the help of the philosophy of Grammar येयं विमर्शरूपैव परमार्थचमत्कृतिः। सैव सारं पदार्थानां परा वागभिधीयते॥ नादाख्या सर्वभूतेषु जीवरूपेण संस्थिता। अनादिनिधना सैव सूक्ष्मा वागनपायिनी॥ अनादि निधनं ब्रह्म शब्दतत्त्वं यदक्षरम्। विवर्त्ततेऽर्थभावेन प्रक्रिया जगतो यतः। वैखरी शब्दनिष्पत्तिर्मध्यमा स्मृतिगोचरा। द्योतिकार्थस्य पश्यन्ती सूक्ष्मा ब्रह्मैव केवलम्॥ p.1

9 Ibid: अविभागा तु पश्यन्ती सर्वतः संहृतक्रमा। स्वरूपज्योतिरेवान्तःसूक्ष्मा वागनपायिनी॥ Jayaratha comments on this अविभागा—स्थानकरणप्रयत्नप्रकारेण वर्णानां विभागहीना। अत एव संहृतक्रमा। तथैवान्तःस्वरूपज्योतिःस्वयं प्रकाशा स्वस्यात्मनो रूपं ज्योतिश्च सर्वत्र हि सर्वविधायिनी शक्तिरेवेति वान्तःसूक्ष्मबीजादङ्कुरमिव बहिरुन्मिषन्ती किंचिदुच्छूना पराया मध्यमायाश्चावस्थां तटस्था पश्यतीति पश्यन्तीत्युच्यते॥

10 *Ibid*: अन्तःसंकल्परूपा या क्रमरूपानुपातिनी। प्राणवृत्तिमतिक्रम्य मध्यमा वाक् प्रवर्त्तते। Jayaratha—एतत्कथयामीति विमर्शरूपा अन्तःसंकल्परूपा प्राणवृत्तिमतिक्रम्य श्रोत्रग्राह्यवर्णाभिव्यक्तिरहिता, क्रमरूपानुपातिनी मानसिकवर्णोच्चारणक्रमेण द्वितीये विवर्त्ते मध्यमा जायते। p. 2.

11 Ibid: स्थानेषु विवृते वायौ कृतवर्णपरिग्रहा। वैखरी वाक्प्रयोक्तॄणां प्राणवृत्तिनिबन्धना॥ Jayaratha—स्थानकरणप्रयत्नक्रमव्यज्यमाना

CC-0. In Public Domain. Gurukul Kangri Collection, Haridwar

Digitized by Arya Samaj Foundation Chennai and eGangotri

श्रोत्रग्राह्यदुन्दुभिवीणादिनादपरिचयो गद्गदाव्यक्तगकारादिविलासपद-वाक्यात्मकस्तृतीयो विवर्त्तः वैखरी इत्युच्यते ।। p. 2.

12 Bergson : Matter and Memory p. 194.

13 अलंकारसर्वस्वम्—देवीं—दिवु क्रीडाविजगीषा—द्युति-स्तुति-व्यवहार-मोद-मद-कान्ति-स्वप्न-गतिषु' इति यथायथं धात्वर्थानामनुस्मरणात् शक्तिमतां कवीनां श्रोतॄणां च . . . समुच्छलन्ती क्रीडन्ती । तथा द्योतमानां द्योतनध्वननयोः पर्यायत्वात् ध्वनिसंज्ञाम् । तथा मोदमानां श्रुतिमात्रेणैव परमानन्ददायिनीम् ।। p. 2.

14 काव्यमीमांसा—राजशेखर—या दुग्धापि न दुग्धेव कविदोग्धृभि-रन्वहम् । हृदि नः सन्निधत्तां सा सूक्तिधेनुः सरस्वती । p. 28.

15 बृ. उ.—वाचं धेनुमुपासीत—५।८।१ p. 12.

16 Jung : The Psychology of the Unconscious : Jung here relies on the authority of ऐतरेय उ. प्रथमखण्ड० बृ. उ. His page ref. p. 179.

17 Ibid. p. 185.

18 बह्वृचोपनिषत्—From collection of Upanisads : काम कलेति विज्ञायते । शृङ्गारकलेति विज्ञायते । इतरत् सर्वं महा-त्रिपुरसुन्दरी । सत्यमेकं ललिताख्यं वस्तु तदद्वितीयमखण्डार्थं परं ब्रह्म । pp. 554-555

19 काव्यमीमांसा—with मधुसूदनी—"नानृषिः कविरित्युक्तमृषिश्च किल-दर्शनात् । विचित्रभावधर्मांशतत्त्वप्रख्या च दर्शनम् ।। स तत्त्व-दर्शनादेव शास्त्रेषु पठितः कविः । दर्शनाद्वर्णनाच्चापि रूढा लोके कविः श्रुतिः ।। p. 28.

20 काव्यप्रकाश—'अनलंकृती' इदं न लक्षणघटकं किन्तु सालंकाराविति लक्षणं ग्राह्यति । एतच्च 'अनलंकृती' इति नञोऽस्फुटतारूपेषदर्थतावललभ्या इति । विवरणकारा । 'अनलंकृती' इत्यत्र ईषदर्थे नञ् । p. 15.

21 काव्यादर्श–दण्डी–हेतुश्च सूक्ष्मलेशौ च वाचामुत्तमभूषणम् । कारक-ज्ञापकौ हेतू तौ चानेकविधौ यथा । p. 232.

22 Ibid : प्रीत्युत्पादनयोग्यस्य रूपस्यात्रोपबृंहणम् । अलंकारतयोद्दिष्टं निवृत्तावपि तत्समम् ।। p. 224.

23 Ibid : अभावहेतवः केचित् व्याह्रियन्ते मनोहराः । p. 228.

24 Ibid : नानावस्थं पदार्थानां रूपं साक्षाद् विवृण्वती । स्वभावोक्तिश्च जातिश्चेत्याद्या साऽलंकृतिर्यथा ।। जातिक्रियागुणद्रव्यस्वभावा-ख्यानमीदृशम् । शास्त्रेष्वस्यैव साम्राज्यं काव्येष्वप्येतदीप्सितम् ।। pp. 96-99.

CC-0. In Public Domain. Gurukul Kangri Collection, Haridwar

Digitized by Arya Samaj Foundation Chennai and eGangotri

25 Ibid : जातिक्रियागुणद्रव्यवाचि नैकत्र वर्त्तिना। सर्ववाक्योपकारश्चेत् तमाहुर्दीपकं यथा। p. 152.

26 Dewey : Art and Experience : Dewey's theory of art is in agreement wih his general philosophical outlook, which is that there is the direct bridge, from the actual to the ideal, from ordinary to extra-ordinary.

27 A. K. Coomarswamy—The Transformation of Nature p. 12.

28 अप्पय—चित्रमीमांसा—उपमैका शैलूषी सम्प्राप्तचित्रभूमिकाभेदान्। रञ्जयति काव्यरङ्गे नृत्यन्ती तद्विदां चेतः॥ p. 6.

29 Ibid उपमानोपमेयत्वयोग्ययोरर्थयोर्द्वयोः। हृद्यं साधार्म्यमुपमेत्युच्यते बुधैः॥ : p. 71. Elucidating the above, Appaya continues : हृद्यमेव कान्तिमत्वादिकम्।

30 जगन्नाथ—रसगंगा—सादृश्यं सुन्दरं वाक्यार्थोपस्कारकमुपमालंकृतिः। सौन्दर्यं च चमत्कृत्याधायकत्वम्। चमत्कृतिरानन्दविशेषः। सहृदय-हृदयप्रमाणकः। सादृश्यस्य चमत्कारिता विरहेण नास्त्युपमालंकृति-त्वम्। p. 204

31 Ibid : कल्पितमसत्सादृश्यं कथं चमत्कारजनकमिति तु न वाच्यम्। परमसुकुमारीभवत्कतकनिर्मिताङ्ग्याः मणिमयदशनकान्तिनिर्वासित-ध्वान्तायाः कान्तायाः भावनया पुरोऽवस्थापिताया आह्लादजनक-दर्शनात्। उपमानोपमेययोः सत्यत्वस्य लक्षणे प्रवेशाभावान्नात्र दोष-लेशोऽपि। p. 205.

32 Ibid : परे तु अस्याः कल्पितोपमाया उपमानान्तराभावफलकत्वेनानालं-कारान्तरतामाहुः। तन्न। सादृश्यस्य चमत्कारितयोपमान्तर्भावस्यैवो-चितत्वात्। सन्निरूपितत्वस्य लक्षणे प्रवेशाभावात्। p. 206.

33 Ibid : उपमेयगतानामुपमानगतानां चासाधारणानामपि धर्माणां सादृश्यमूलेनाभेदाध्यवसायेन साधारणत्वकल्पनादुपमासिद्धिः। न च भ्रमात्मकेनाहार्यभेदबोधेन कथं नाम वस्तुतो भिन्नानां साधारणत्व-सिद्धयेऽत्यन्तमसन्न भेदः सेद्धुं शक्नुयात्। भ्रमेणार्थसिद्धेरभावादिति वाच्यम्। उपमानोपमेययोरत्यन्तासत्वेऽपि कल्पनामात्रतो यथा निष्पत्ति-स्तथैव प्रकृते साधारणधर्मस्यापीति। अयमेव बिम्बप्रतिबिम्बभाव इति प्राचीनैरभिधीयते। pp. 207-208.

34 J. Middleton Murray Shakespeare in criticism—Metaphor.

CC-0. In Public Domain. Gurukul Kangri Collection, Haridwar

Digitized by Arya Samaj Foundation Chennai and eGangotri

35 Ibid : p. 234.

36 उपमा कालिदासस्य भारवेरर्थगौरवम् etc. ।

37 जगन्नाथ—रसगङ्गा०-सकलवाक्यार्थस्य विप्रलम्भशृंङ्गारस्य स्मृत्युपस्क-रणद्वारोपस्कारकतयालंकारः। Nāgeśa comments on this: सकलवाक्यार्थस्य सकलवाक्यार्थस्य तात्पर्यविषयभूतस्य। p. 209.

38 Ibid : pp. 226—228.

39 बृ० उ० p. 1298. पञ्चाग्निविद्या। ६। २। ९.... १३।।

40 Herbart Read : The Meaning of Art p. 42.

41 राजशेखर—काव्य मीमांसा—त्रिधा च सा स्मृतिर्मतिः प्रज्ञेति। अनागतस्य प्रज्ञात्री प्रज्ञेति। p. 40.

42 Herbart Read : The Meaning of Art p. 48.

43 Leuba : The Psychology of Religious Mysticism pp. 216-217.

44 Lyttleton—Our Superconscious Mind p. 14.

45 Jung : Psychological Types : quoted by Lyttleton.

46 Kretschner—The Psychology of the Men of Genius p. 20.

47 राजशेखर—काव्यमीमांसा p. 67.

48 Ibid : सा च द्विधा कारयित्री भावयित्री च। कवेरुपकुर्वाणा कारयित्री। भावकस्योपकुर्वाणा भावयित्री। सा च कवेः श्रममभिप्रायं च भावयति। Here Rajaśekhara on the authority of Kālidāsa, holds that both the forms of creative genius are functionally different. 'पृथगेव द्विकवित्वाद् भावकत्वं, भावकत्वाच्च कवित्वम्, रूपभेदाद्विषयभेदाच्च। pp. 45-49.

49 W. Basil Warsfold: Judgment in Literature chap IV.

50 J. H. Cousins—Aesthetical Necessity in Life p. 70.

51. जगन्नाथ-रसगङ्गा०—तादात्म्यसंपादनद्वारा तादृशधर्माणां साधारणतासम्पत्तिः। p. 406.

52. Ruyyaka— अलंकारसर्व—विषयनिगरणेनाभेदप्रतिपत्तिर्विषयिणोऽध्यवसायः। p. 70 Nigaraṇā may be defined as a form of mental superimposition. Appaya defines उत्प्रेक्षा in चित्रमीमांसा as follows: यत्रान्यधर्मसम्बन्धादन्यत्वेनोपतर्कितम्। प्रकृतं हि भवेत्प्राज्ञास्तामुत्प्रेक्षां प्रचक्षते। He eluci-

CC-0. In Public Domain. Gurukul Kangri Collection, Haridwar

Digitized by Arya Samaj Foundation Chennai and eGangotri

dates it : तर्कः सम्भावनामात्रम् । न त्ववधारणम् । यत्र यत्रापकृत-तादात्म्यसम्भावनोपयुक्तविशेषणकल्पना तत्र सर्वत्रापि उत्प्रेक्षाव-गन्तव्या । pp. 86-87.

53 This passing of the mind from the actual to the imaginal form is not possible if we stick to the primary meanings. An extreme form of 'Representational Literalness' is not tenable in art. We shall discuss the various forms of implication in chapter on Dhvani. "Child is fire" अग्निरयं माणवकः । "Butter is life" आयुरेव घृतम् Ref. काव्यकल्पलतावृत्ति । ४।१८ p. 45.

54 Ruyyaka—अलंकारसर्वस्वम्—'अध्यवसाये व्यापारप्राधान्ये उत्प्रेक्षा' p. 69

55 काव्यप्र० with Viśvanātha's commentary on the same: "अत्यन्तं विशकलितयोः सादृश्यातिशयमहिम्नाभेदप्रतीतिस्थगनमुपचारः । p. 46.

56 Ruyyaka अलं-सर्वस्वम्—यस्यासत्यत्वं, तस्य सत्यत्वप्रतीतिरध्यवसायः । अतः व्यापारप्राधान्यम् । सिद्धो यत्र विषयिणो वस्तुतोऽसत्यस्यापि सत्यता प्रतीतिः । सत्यत्वं च पूर्वकस्यासत्यत्वनिमित्तस्याभावात् । अतश्च अध्यवसितप्राधान्यम् । p. 71.

57 जगन्नाथ—रसगङ्गा०—तद्भिन्नत्वेन तदभावत्वेन वा प्रमितस्य पदार्थस्य रमणीयतद्वृत्तिसमानाधिकरणान्यतरसम्बन्धनिमित्तकं तत्त्वेन तद्वत्वेन वा सम्भावनमुत्प्रेक्षा । pp. 374-375

Here Jagannātha holds the view that the ideal form results from some reference or relation to the actual. It becomes aesthetic, if the reference is रमणीय । Jagannātha defines रमणीयता as लोकोत्तराह्लादजनकज्ञानगोचरता । लोकोत्तरता of aesthetic experience: लोकोत्तरत्वं चाह्लादगतचमत्कारत्वापरपर्यायेऽनुभवसाक्षिको जातिविशेषः । ज्ञान is not 'cognition, he says, but reiterative form contemplation.' करणं च तदवच्छिन्नभावनाविशेषः पुनपुनरनुसन्धातमा Nāgeśa ज्ञानं च भावनारूपमेव नान्यत् । pp. 4-5.

58 Ibid : कलिन्दजानीरभरेऽर्धमग्ना बकाः प्रकामं कृतभूरिशब्दाः । ध्वान्तेन वैराद् विनिगीर्यमाणा क्रोशन्ति मन्ये शशिनः किशोराः ॥

CC-0. In Public Domain. Gurukul Kangri Collection, Haridwar

Digitized by Arya Samaj Foundation Chennai and eGangotri

Jagannātha continues: ततश्च ध्वान्तकर्त्तृकनिगरणसिद्धे मुख्योत्प्रेक्षानिर्वाहः। क्रोशनशब्दयोरपि बिम्बप्रतिविम्बभावेनाभेदः। p. 379-380.

59 Ibid : सा चोत्प्रेक्षा द्विविधा––वाच्या प्रतीयमाना च। साऽपि प्रत्येकं त्रिविधा, स्वरूपोत्प्रेक्षा, हेतूत्प्रेक्षा फलोत्प्रेक्षा चेति। तत्र जातिगुण-क्रियाद्रव्यरूपाणां तदभावरूपाणां च पदार्थानां तादात्म्येनेतरेण वा सम्बन्धेन जातिगुणक्रियाद्रव्यात्मकैर्व्यस्तैः समुच्चितैरुपात्तैरनुपात्तै-र्निष्पन्नैर्निष्पाद्यैर्वा निमित्तभूतैर्धर्मैर्यथासंभवं जातिगुणक्रियाद्रव्या-त्मकेषूत्प्रेक्षणं स्वरूपोत्प्रेक्षा। तथाविधैरेव निमित्तैर्यथासंभवं हेतुत्वेन सम्भावनं हेतूत्प्रेक्षा फलोत्प्रेक्षा चोच्यते। pp. 376-377 At another place we find : एवं सर्वत्र हेतुफलयोरुत्प्रेक्षणे यस्य हेतुः फलं वोत्प्रेक्षते सोऽनेनप्रकारेण साधारणीकृतो निमित्तम्। p. 409.

60 Ruyyaka quotes रघुवंश––सैषा स्थली यत्र विचिन्वता त्वां दृष्टं मया नूपुरमेकमूर्व्याम्। अदृश्यत त्वच्चरणारविन्दविश्लेषदुःखादिव बद्धमौनम्॥

61 जगन्नाथ–रसगंगा० : द्विविधो हि तावद्धर्मोपि स्वत एव साधारणः, साधारणीकरणोपायबलेनासाधारणोऽपि साधारणीकृतश्च। आरोपेण साधारणत्वे कृतेऽपि असुन्दरत्वेनोत्प्रेक्षोत्पादकत्वविरहात्। साधारणी-करणं तु प्रतिबन्धकनिरासार्थमिति॥ pp. 404-405.

62 A. K. Coomarswamy—Transformation of Nature in Art p. 117.

63 Ibid :

64 Ibid : p. 129.

65 J. H. Cousins : Aesthetical Necessity in life

66 भागवत––गा गोपकैरनुवनं नयतोरुदारवेणुस्वनैः कलपदैस्तनभृत्सु सख्यः। अस्पन्दनं गतिमतां उलकस्तरूणां निर्योगपाशकृतलक्षणयो-र्विचित्रम्।१०।।२२। १९। वेणुगीतम्

67 C. E. M. Joad : Guide to Philosophy : Chap. on Aesthetics.

68 Most of these scenes have appeared as frontispieces in the Modern Review and are valuable paintings of Shri Nand Lal Bose and his school.

69 Graham Wallace—The Art of Thought.

70 Tapas is an important concept of Indian Meta-psychology. Its real nature and true signifi-

CC-0. In Public Domain. Gurukul Kangri Collection, Haridwar

Digitized by Arya Samaj Foundation Chennai and eGangotri

cance have yet to be examined. It may be said in passing that tapas is the process of self-growth. In man evolution is self-conscious and self-directed through Tapas, the mechanical obstructions to growth are overcome.

71 Jung : The Psychology of the Unconsious p. 199.

72 जगन्नाथ—-रसगङ्गा० Jagannātha makes a happy departure from the usual classification of literary art into three classes. According to him, the classes are four in the descending order of their capacity to thrill the mind and to take it some 'distance' beyond the sensible element in Art. शब्दार्थौ यत्र गुणीभावितात्मानौ कमप्यर्थमभिव्यङ्क्तस्तदाद्यम्। p. 11

73 कालिदास–कुमारसम्भव—-एवं वादिनि देवर्षौ पितुः पार्श्वे अधोमुखी।
लीलाकमलपत्राणि गणयामास पार्वती ॥

74 जगन्नाथ—-यत्र व्यङ्ग्यमप्रधानमेव सच्चमत्कारकारणं तद् द्वितीयम्। p. 20

75 Ibid : Both the third and fourth classes of art can be termed as pictorial यत्र व्यङ्ग्यचमत्कारासमानाधिकरणो वाच्यचमत्कारस्तत्तृतीयम्। यत्रार्थचमत्कृत्युपस्कृतशब्दचमत्कृतिः प्रधानं तदधमं चतुर्थम् ॥ pp. 22-23

76 आनन्द-ध्वन्या० "ध्वन्यात्मभूते शृङ्गारे यमकादिनिबन्धनम्। शक्तावपि प्रमादित्वं विप्रलम्भे विशेषतः। २। १५। p. 218

77 Ibid : अत्र युक्तिरभिधीयते—-रसाक्षिप्ततया यस्य बन्धः शक्यक्रियो भवेत्। अपृथग्यत्ननिर्वर्त्यं सोऽलंकारो ध्वनौ मतः। २। १६। p.219.

78 Ibid: निष्पत्तावाश्चर्यभूतोऽपि यस्यालंकारस्य रसाक्षिप्ततयैव बन्धः शक्यक्रियो भवेत्, सोऽस्मिन् अलंकारो मतः। तस्यैव रसाङ्गत्वमित्यर्थः। pp. 220-221

And further रसाङ्गत्वे च तस्य लक्षणमपृथग्यत्ननिर्वर्त्यमिति यो रसं बन्धुमध्यवसितस्य कवेरलंकारस्तां वासनामत्यूह्य यत्नान्तरमास्थितस्य निष्पद्यते स न रसाङ्गमिति। यमके च प्रबन्धेन बुद्धिपूर्वकं क्रियमाणे नियमेनैव यत्नान्तरपरिग्रह आपतति। p. 221

Thus, according, to Ānanda, the idea of रसाङ्गता is important. It determines the place and function of non-aesthetic elements in art-experience. The figures, decorative devices in

F. 19

CC-0. In Public Domain. Gurukul Kangri Collection, Haridwar

Digitized by Arya Samaj Foundation Chennai and eGangotri

all arts, even the theme and narrative material, are all extra-aesthetic elements which are taken over by the artist and fused in his art. But the success of artistic fusion lies in the artist's achievement of रसाङ्गता. At another place, Ānanda points out the way it can be achieved. कविना काव्यमुपनिबध्नता सर्वात्मना रसपरतंत्रेण भवितव्यम्। p. 336

79 Ibid: अलंकारान्तराणि हि निरूप्यमाणदुर्घटनान्यपि रससमाहित-चेतसः प्रतिभानवतः कवेरहम्पूर्विकया परापतन्ति।......तस्मान्न तेषां बहिरङ्गत्वं रसाभिव्यक्तौ। रसवन्ति हि वस्तूनि सालंकाराणि कानिचित्। एकेनैव प्रयत्नेन निर्वर्त्यन्ते महाकवेः। pp. 221-222

80 Ibid: शरीरीकरणं येषां वाच्यत्वे न व्यवस्थितम्। तेऽलंकाराः परां छायां यान्ति ध्वन्यङ्गतां गताः। p. 278

Ānanda lays emphasis on the point that ornaments come to have aesthetic value when they participate in Rasa and are indicated by the theme itself व्यज्यन्ते वस्तुमात्रेण यदालंकृतयस्तदा ध्रुवं ध्वन्यङ्गता तासां काव्यवृत्तिस्तदाश्रया।२। २९ p. 279.

81 आनन्दवर्धन–ध्वन्या०-विवक्षातत्परत्वेन नाङ्गित्वेन कदाचन। काले च ग्रहणत्यागौ, नातिनिर्वहणैषिता।। निर्व्यूढा वापि चाङ्गत्वे यत्नेन प्रत्यवेक्षणम्। रूपकादिरलंकारवर्गस्यांगत्वसाधनम्। १९। pp. 223-224.

Abhinava makes the five laws clear in his Locana commentary as follows:—

(१) यमलंकारं तदंगतया विवक्षति नाङ्गित्वेन। (२) यमवसरे गृह्णाति, (३) यमवसरे त्यजति, (४) यमत्यन्तं निर्वोढुमिच्छति। (५) यं यत्नादंगत्वेन प्रत्यवेक्षते। स एव उपनिबद्धमानो रसाभिव्यक्तिहेतुर्भवति। p. 223.

## CHAPTER V

1 औचित्यविचारचर्चा—क्षेमेन्द्र—, 'औचित्यस्य चमत्कारकारिणश्चारु चर्वणे। रसजीवितभूतस्य विचारं कुरुतेऽधुना।। p. 1

2 Ibid: औचित्यं व्यापि जीवितम्—p. 2.

CC-0. In Public Domain. Gurukul Kangri Collection, Haridwar

Digitized by Arya Samaj Foundation Chennai and eGangotri

3 Ibid :—काव्यस्यालमलंकारैः किं मिथ्या गणितैर्गुणैः। यस्य जीवितमौचित्यं विचिन्त्यापि न दृश्यते।। अलंकारास्त्वलंकारा गुणा एव गुणाः सदा। औचित्यं रससिद्धस्य स्थिरं काव्यस्य जीवितम्।। उचितस्थानविन्यासादलंकृतिरलंकृतिः। औचित्यादच्युता नित्यं भवन्त्येव गुणा गुणाः। p. 1.

4 Ibid : रसाः परस्परविरुद्धाः श्रृङ्गारादय इति तेषामन्योन्यमंगभावयोजनायामौचित्यस्य जीवितसर्वस्वभूतस्य रक्षां कुर्यात्। अनौचित्यरजसा संयोगः स्पष्टो न कस्यचिदभिमतः। p. 13.

5 Ibid : तत्त्वौचित्यं दर्शयितुमाह—काव्यं हृदयसंवादि सत्यप्रत्ययनिश्चयात्। तत्त्वौचिताभिधानेन यात्युपादेयतां कवेः। p. 25.

6 Kṣemendra discusses रसौचित्य, देशौचित्य, कालौचित्य, अर्थौचित्य, अवस्थौचित्य etc.

7 Ibid : तिलकं बिभ्रती सूक्तिर्भात्येकमुचितं पदम्। चन्द्राननेव कस्तूरी कृतं श्यामेव चान्दनम्।। १।।

8 Ibid : इत्यनौचित्येन प्रसिद्धेन वृत्तं वैपरीत्यं परं हृदयविसंवादमादधाति। p. 5.

9 Ibid : उचितं प्राहुराचार्याः सदृशं किल यस्य यत्। उचितस्य च यो भावस्तदौचित्यं प्रचक्षते। p. 2.

10 In Sanskrit there are many big works on metre. But Kṣemendra's सुवृत्ततिलकं is unique in that it contains, within a brief compass, a close psychological analysis of the texture of each metre and its psycho-aesthetic fitness. The booklet requires a detailed study.

11 क्षेमेन्द्र—सुवृत्ततिलकम्—सूत्रस्येवात्र तीक्ष्णाग्रं श्लोकस्य लघुना मुखम्। कर्णं विशति निर्विघ्नं सरलत्वं च नोज्झति। गुर्वक्षरेण संरुद्धं ग्रन्थियुक्तमिवाग्रतः। करोति प्रथमं स्थूलं किंचित् कर्णकदर्थनाम्। p. 7. 12

12 Ibid: : द्रुततालयैरेव व्यक्तं रूक्षाक्षरैः पदैः। प्रनर्तयति यच्चित्तं तत्तोटकमभीप्सितम्।। ६।। p. 9. 13

13 Ibid: द्वितीयार्धे समस्ताभ्यां मालिनी वरा। प्रथमार्धे समस्ताभ्यां पादाभ्यामवरा मता।।२३।। p. 10.

14 Ibid: अज्ञोऽप्यलक्ष्यं मालिन्यां वीणायामिव विस्वरम्। श्रुत्वैवोद्वेगमायाति वाचा वक्तुं न वेत्ति तम्।। 28 : p. 10.

CC-0. In Public Domain. Gurukul Kangri Collection, Haridwar

Digitized by Arya Samaj Foundation Chennai and eGangotri

# CHAPTER VI

1. The rendering of Dhvani as the Principle of Sonus is mine. My only justification is that other renderings, such as suggestion, empathy etc. do not convey the exact sense of Dhvani, and are burdened with other associations. Dhvani is, in my opinion, a discovery of original function of aesthetic consciousness and requires an original translation.

2 ध्वन्याः योऽर्थः सहृदयश्लाघ्यः काव्यात्मेति व्यवस्थितः। वाच्यप्रतीयमानाख्यौ तस्य भेदावुभौ स्मृतौ॥ pp. 42-43.

3 Ibid : प्रतीयमानं पुनरन्यदेव वस्त्वस्ति वाणीषु महाकवीनाम्। यत्तत्प्रसिद्धावयवातिरिक्तं विभाति लावण्यमिवाङ्गनासु॥२६॥ pp. 48-49.
यथा ह्यंगनासु लावण्ये पृथङ्निर्वर्ण्यमानं निखिलावयवव्यतिरेकि किमप्यन्यदेव सहृदयलोचनामृतं तत्त्वान्तरं तद्वदेवं सोऽर्थः। p. 49

4 Ibid : ननु लावण्यं तावद् व्यतिरिक्तं प्रथितम्। प्रतीमानं किं तदित्येव न जानीमः, दूरे तु व्यतिरेकि प्रथेति। तत्र प्रतीयमानस्य तावद् द्वौ भेदौ ––लौकिकः, काव्यव्यापारैकगोचरश्चेति। लौकिको यः स्वशब्दवाच्यतां कदाचिदधिशेते।....यस्तु स्वप्नेऽपि न स्वशब्दवाच्यो, न लौकिकव्यवहारपतितः किं तु शब्दसमर्प्यमाणहृदयसंवादसुन्दरविभावानुभावसमुचितप्राग्विनिविष्टरत्यादिवासनानुरागसुकुमारस्वसंविदानन्दचर्वणाव्यापाररसनीयरूपो रसः स काव्यव्यापारैकगोचरो रसध्वनिरिति, स च ध्वनिरेवेति॥ pp. 50-52.

5 Ibid: सरस्वती स्वादु तदर्थवस्तु निष्पन्दमाना महतां कवीनाम्। अलोकसामान्यमभिव्यनक्ति परिस्फुरन्तं प्रतिभाविशेषम्॥६॥p. 91.

6 Ibid: एवं घण्टादिनिर्ह्रादस्थानीयोऽनुरणनात्मोपलक्षितो व्यङ्ग्योऽप्यर्थो ध्वनिरिति व्यवहृतः। p. 133.

7 Ibid: सोऽर्थस्तद्व्यक्तिसामर्थ्ययोगीशब्दश्च कश्चन। यत्नतः प्रत्यभिज्ञेयौ तौ शब्दार्थौ महाकवेः॥८॥ p. 97.

8 Ibid: आलोकार्थी यथा दीपशिखायां यत्नवाञ्जनः। तदुपायतया तद्वदर्थे वाच्ये तदादृतः॥९॥ p. 99.

CC-0. In Public Domain. Gurukul Kangri Collection, Haridwar

Digitized by Arya Samaj Foundation Chennai and eGangotri

9 Ibid : दृष्टपूर्वा अपि ह्यर्थाः काव्ये रसपरिग्रहात्। सर्वे नवा इवाभान्ति मधुमास इव द्रुमाः ॥४॥ p. 528.

10 Ibid : न तेषां घटतेऽवधिः न चेते दृश्यन्ते कथमपि पुनरुक्ताः। ये विभ्रमाः प्रियाणामर्था वा सुकविवाणीनाम् ॥ p. 539.

11 रसगंगाधरः॥ "व्यक्तः स तैर्विभावाद्यैः स्थायिभावो रसः स्मृतः॥" इति व्यक्तो व्यक्तिविषयीकृतः। व्यक्तिश्च भग्नावरणा चित्। यथा हि शरावादिना पिहितो दीपस्तन्निवृत्तौ संनिहितान् पदार्थान् प्रकाशयति, स्वयं च प्रकाशते। एवमात्मा चैवात्म चैतन्यं विभावादिसंवलितान् रत्यादीन्। अन्तःकरणधर्माणां साक्षिभास्यत्वाभ्युपगतेः।....व्यञ्जक-विभावादिचर्वणाया आवरणभंगस्य वोत्पत्तिविनाशाभ्यामुत्पत्ति-विनाशौ रसे उपचर्येते।....विभावादिचर्वणावधित्वादावरणभंगस्य, निवृत्तायां तस्यां प्रकाशस्यावृतत्वाद् विद्यमानोऽपि स्थायी न प्रकाशते। pp. 26-27.

12 Ibid :—यद्वा विभावादिचर्वणामहिम्ना सहृदयस्य निजसहृदयता-वशोन्मिषितेन तत्तत्स्थाप्युपहितस्वस्वरूपानन्दाकारा समाधाविव योगिनश्चित्तवृत्तिरुपजायते, तन्मयीभावनमिति यावत्। आनन्दो ह्ययं न लौकिकसुखान्तरसाधारणः, अन्तःकरणवृत्तिरूपत्वात्। वस्तुतस्तु रत्याद्यवच्छिन्ना भग्नावरणा चिदेव रसः। सर्वथैव चास्या विशिष्टात्मनो विशेषणं विशेष्यं वा चिदंशमादाय नित्यत्वं स्वप्रकाशत्वं च सिद्धम्। चर्वणा चास्य चिद्गतावरणभंगु एव प्रागुक्ता, तदाका-रान्तःकरणवृत्तिर्वा। इयं च परब्रह्मस्वादात् समाधेर्विलक्षणा, विभावादिविषयसंवलितचिदानन्दालम्बनत्वात्। भाव्या च काव्यव्या-पारमात्रात्। pp. 27-28.

That Art appeals to the pure man and not to the complex socio-moral self as he has made of himself is made clear in the commentary—अन्यानि सुखानि अन्तःकरणवृत्त्यवच्छिन्नचैतन्यरूपाणि, रसस्तु अन्तः करणवृत्त्यवच्छिन्नचैतन्यात्मको न, अपि तु शुद्धचैतन्यात्मकः। अस्या-नुभवे हि चित्तवृत्तिरानन्दमयी भवति। अयं चानन्दोऽनवच्छिन्नः, अन्तःकरणवृत्त्यवच्छेदराहित्यात्॥ p. 27

13 ध्वन्याः नान्ध्रीपयोधर इवातितरां प्रगाढः, नो गुर्जरीस्तन इवातितरां निगूढः। अर्थो गिरामपिहितः पिहितश्च कश्चित् सौभाग्यमेति मरहट्टवधूकुचाभः॥ ध्वन्या foot note : p. 138.

14 रसगंगा : न तादृशोस्ति कोऽपि वाच्योऽर्थो यो मनागनामृष्टप्रतीयमानो एव स्वतो रमणीयमाधातुं प्रभवति। p. 23.

CC-0. In Public Domain. Gurukul Kangri Collection, Haridwar

Digitized by Arya Samaj Foundation Chennai and eGangotri

15 Ibid: इत्थमविरोधसंपादनेनापि विबध्यमानो रसो रसशब्देनाभिधातुमुचितः, अनास्वाद्यतापत्तेः। तदास्वादश्च व्यंजनामात्रनिष्पाद्य इत्युक्तत्वात्। यत्र विभावादिभिर्व्यक्तस्य रसस्य स्वशब्देनाभिधानं तत्र को दोष इति चेत्? व्यंग्यस्य वाच्यीकरणे सामान्यतो वमनाख्यदोषस्य वक्ष्यमाणत्वात्॥ p. 62

16 ध्वन्या०: यद्यगूढं स्वशब्देनोच्येत्त, किमचारुत्वं स्यात्? गूढतया वर्णने वा किं चारुत्वमधिकं जातम्॥ pp. 143-144,

17 Vernon Lee—The Beautiful.

18 ध्वन्या०: यस्त्वलौकिकचमत्कारात्मा रसास्वादः काव्यगतविभावादिचर्वणाप्राणो स्मरणानुमानादिसाम्येन खिलीकारपात्रीकर्त्तव्यः.. अपि तु हृदयसंवादापरपर्यायसहृदत्वपरवशीकृततया पूर्णीभविष्यद्रसास्वादाङ्करीभावेनानुमानस्मरणादिसरणिमनारुह्यैव तन्मयीभवनोचितचर्वणाप्राणतया pp. 155-156.

19 Ibid :

20 Ibid : उक्तयन्तरेणाशक्यं यत्तच्चारुत्वं प्रकाशयन्। शब्दो व्यञ्जकतां बिभ्रद् ध्वन्युक्तेर्विषयीभवेत्॥ p. 146.

21 Ibid : मुख्या महाकविगिरामलङ्कृतिभृतामपि। प्रतीयमानच्छायैषा भूषा लज्जेव योषिताम्॥३७॥

प्रतीयमानाच्छाया अन्तर्मदनोद्भेदजहृदयसौन्दर्यरूपा। लज्जा ह्यन्तरुद्भिन्नमान्यान् मान्मथविकारजुगोपयिषारूपा मदनविजृम्भैव।... शृङ्गाररसतरङ्गिणी हि लज्जावरुद्धा निर्भरतया तंस्तान् विलासान् नेत्रगात्रविकारपरम्परारूपान् प्रसूत इति गोपनासारसौन्दर्यलज्जाविजृम्भितमेतद्॥ pp. 475-476.

22 Vernon Lee—The Beautiful p. 42

23 Bergson—Matter and Memory.

24 Vernon Lee—The Beautiful p. 64.

25 Ibid : Chapter VII.

26 ध्वन्या०: अतथास्थितानपि तथासंस्थितानिव हृदये निवेशयति। अर्थविशेषान् सा जयति विकटगोचरा वाणी॥ Abhinava comments- कविगोचरो वर्णनीयोऽर्थो विकटो निस्सीमा सम्पद्यते। प्रतिभानां वाणीनां चानंत्यं ध्वनिकृतमिति। p. 527

27 गीता: यत्तु कृत्स्नवदेकस्मिन् कार्ये सक्तमहैतुकम्। अतत्वार्थवदल्पं च तत्तामसमुदाहृतम्॥१८। २२॥

28 Ibid : पृथक्त्वेन तु यज्ज्ञानं नानाभावान् पृथग् विधान्। वेत्ति सर्वेषु भूतेषु तज्ज्ञानं विद्धि राजसम्॥१८॥

CC-0. In Public Domain. Gurukul Kangri Collection, Haridwar

Digitized by Arya Samaj Foundation Chennai and eGangotri

29 Ibid : सर्वभूतेषु येनैकं भावमव्ययमीक्षते। अविभक्तं विभक्तेषु तज्ज्ञानं विद्धि सात्त्विकम् ॥१८।२०॥

30 साहित्य० द० : सत्त्वोद्रेकादखण्डस्वप्रकाशानन्दचिन्मयः। वेद्यान्तरस्पर्शशून्यो ब्रह्मास्वादसहोदरः॥ रजस्तमोभ्यामस्पृष्टं मनः सत्त्वमिहोच्यते॥ p. 71

31 वेदान्तपरिभाषा—"त्रिविधं चैतन्यं प्रमातृचैतन्यं प्रमाणचैतन्यं विषयचैतन्यं चेति। तत्र घटाद्यवच्छिन्नं चैतन्यं विषयचैतन्यम्। अन्तःकरणवृत्त्यवच्छिन्नं चैतन्यं प्रमाणचैतन्यम्। अन्तःकरणावच्छिन्नं चैतन्यं प्रमातृचैतन्यम्॥ p. 22

32 Ibid : तत्र यथा तड़ागोदकं छिद्रान्निर्गत्य कुल्यात्मना केदारान् प्रविश्य तद्वदेव चतुष्कोणाद्याकारं भवति तथा तैजसमन्तःकरणमपि चक्षुरादिद्वारा निर्गत्य घटादिविषयदेशं गत्वा घटादिविषयाकारेण परिणमते। स एव परिणामो वृत्तिरित्युच्यते। p. 23

33 Ibid : अयं घट इत्यादि प्रत्यक्षस्थले घटादेस्तदाकारवृत्तेश्च बहिरेकत्र देशे समवधानात्तदुभयावच्छिन्नं चैतन्यमेकमेव, विभाजकयोरप्यन्तःकरणवृत्तिघटादिविषययोरेकदेशस्थत्वेन भेदाजनकत्वात्। अयं घट इति प्रत्यक्षस्थले घटाकारवृत्तर्घटसंयोगितया घटावच्छिन्नचैतन्यस्य चाभिन्नतया तत्र घटज्ञानस्य घटांशे प्रत्यक्षत्वम्॥ pp. 23-24

34 ध्वन्या० "काव्ये रसयिता सर्वो, न बोद्धा न नियोगभाक्॥ भट्टनायक quoted on p. 39

35 The 'meaning consciousness' or 'significance' is a fact which proves completely the spirituality of perception. The only recent work in this connection is "The Meaning of Meaning."

36 रसगंगा०—"अयं च जातिरूपः शब्दार्थः प्राणद इत्युच्यते। प्राणं व्यवहारयोग्यतां ददाति संपादयतीति व्युत्पत्तेः. . . . व्यवहारनिर्वाहकः" p. 183

37 काव्यप्र०—'साक्षात्संकेतितं योऽर्थमभिधत्ते स वाचकः॥७॥ यस्य यत्राव्यवधानेन संकेतो गृह्यते स तस्य वाचकः।

38 रसगंगा० "गौः स्वरूपेण न गौ र्नाप्यगौः, गोत्वाभिसम्बन्धाद् गौः" इति

39 काव्यप्रकाश—मुख्यार्थबाधे तद्योगे रूढितोऽथ प्रयोजनात्। अन्योऽर्थो लक्ष्यते यत्सा लक्षणारोपिता क्रिया॥ p. 40.

40 काव्यकल्पलता—"अभिधैव मुख्यार्थे बाधिता सती अचरितार्थत्वात् अन्यत्र प्रसरति, तत् पुच्छभूतैव लक्षणा। The same author continues : शब्दव्यापारो निरन्तरार्थनिष्ठोऽभिधा मतः। स तु सव्यवधानार्थनिष्ठो भवति लक्षणा॥१७८॥ p. 44.

CC-0. In Public Domain. Gurukul Kangri Collection, Haridwar

Digitized by Arya Samaj Foundation Chennai and eGangotri

41 Ibid : सव्यवधानो—मुख्यार्थबाधादिहेतुत्रयान्तरितो यो लक्ष्यस्तटादिरर्थस्तत्र विश्रान्तःशब्दव्यापारो लक्षणा ।। p. 44.

42 रसगंगा०—शक्यसम्बन्धो लक्षणा । गंगायां घोष इति सामीप्यम् । मुखचन्द्र इत्यादौ सादृश्यम् । व्यतिरेकलक्षणायो विरोधः—आयुर्घृतम् इत्यादौ कारणत्वादयश्च सम्बन्धा यथायोगं लक्षणाशरीराणि ।। pp. 185-186.

43 An oft quoted Kārikā of Kumārila :
अभिधेयेन सम्बन्धात् सादृश्यात् समवायतः । वैपरीत्यात् क्रियायोगात् लक्षणा पंचधा मता ।।

44 काव्यकल्पलता—"गौर्वाहीकः" इत्यादौ मुख्यार्थस्य सास्नादिमत्वादेः प्रत्यक्षादिप्रमाणेन बाधे अभिधेयेन सादृश्यात्तद्गतजाडचमान्द्यादिगुणयुक्तो वाहीको लक्ष्यते । p. 43.

45 Ibid: "कुन्ताः प्रविशन्ति" इत्यादौ कुन्तानां प्रवेशानुपपत्त्या मुख्यार्थबोधसाहचर्यात् कुन्तवन्तः पुरुषा लक्ष्यन्ते । p. 43.

46 Ibid: "यथा अभद्रमुखे भद्रमुखः" अत्र भद्रमुखशब्दस्य अभद्रमुखे प्रयोगात्; स्वार्थबाधः । अतोऽसौ स्ववाच्यभूतस्य भद्रमुखत्वस्य वैपरीत्यादभद्रमुखत्वं लक्षणयाऽवगमयति p. 44

47 Ibid: क्रियायोगात्—"महति समरे शत्रुघ्नस्त्वम्" p. 44.

48 काव्यप्रकाश—"आकांक्षा - योग्यता - सन्निधिवशाद्वक्ष्यमाणस्वरूपाणां पदार्थानां समन्वये तात्पर्यार्थो विशेषवपुरपदार्थोऽपि वाक्यार्थः समुल्लसतीत्यभिहितान्वयवादिनां मतम्" p. 26

49 ध्वन्या०—"त्रयो ह्यत्र व्यापाराः संवेद्यन्ते—पदार्थेषु सामान्यात्मास्वभिधाव्यापारः, समयापेक्षयार्थावगमनशक्तिर्ह्यभिधा । p. 56.

50 Ibid : "शब्दबुद्धिकर्मणां विरम्य व्यापाराभावः" "विशेष्यं नाभिधा गच्छेत् क्षीणशक्तिर्विशेषणे" इत्यादि नाभिधाव्यापारस्य विरम्य व्यापारासंभवाभिधानात् ।। p. 55

51 सा० द०—वृत्तीनां विश्रान्तेरभिधातात्पर्यलक्षणाख्यानाम्-अङ्गीकार्या तुर्या वृत्तिर्बोधे रसादीनाम् ।।२७०।। p. 344
अभिधायाः संकेतितार्थमात्रबोधनविरताया न वस्त्वलङ्काररसादिव्यंग्यबोधने क्षमत्वम् । न च संकेतितो रसादिः, न हि विभावाद्यभिधानमेव तदभिधानं, तस्य तदैकरूप्यानङ्गीकारात् । यत्र च स्वशब्देनाभिधानं तत्र प्रत्युत दोष एवेति वक्ष्यामः । क्वचिच्च "शृङ्गाररसोऽयम्" इत्यादौ स्वशब्देनाभिधानेऽपि न तत्प्रतीतिः, तस्य स्वप्रकाशानन्दरूपत्वात् ।. 345

CC-0. In Public Domain. Gurukul Kangri Collection, Haridwar

Digitized by Arya Samaj Foundation Chennai and eGangotri


52 सा० द०--तात्पर्य्याव्यतिरेकाच्च व्यञ्जकत्वस्य न ध्वनिः। यावत् कार्यप्रसारित्वात् तात्पर्यं न तुलाधृतम्॥ p. 347.

53 Ibid : यत्पुनरुक्तं--पौरुषेयमपौरुषेयञ्च वाक्यं सर्वमेव कार्यपरम्, अतत्परत्वेऽनुपादेयत्वादुन्मत्तवाक्यवत्, ततश्च काव्यशब्दानां निरतिशयसुखास्वादव्यतिरेकेण प्रतिपाद्यप्रतिपादकयोः प्रवृत्त्यौपयिकप्रयोजनात् अन्यप्रयोजनानुपलब्धेर्निरतिशयसुखास्वाद एव कार्यत्वेनावधार्यते। "यत्परः शब्दः स शब्दार्थ" इति न्यायादिति p. 349.

E. T. 52 Vyañjanā is not Dhvani (assumed as the fourth function of language), for it is nothing different from Tātparya, which functions till the end is achieved (the end being aesthetic enjoyment) Tātparya is not measured with scale and weight. (It is not a restricted meaning).

E. T. 53 It has been said, "All propositions, script—ural and non-scriptural, point towards some result (of action), without which they are meaningless as the words of a mad man. And there is no purpose, the instrument of inclination, of the poetic words other than the unconditioned bliss, so it seems that the unconditioned bliss is to be defined as the purpose here, for "the meaning of a word is what it leads to."

54 Ibid: बोद्धृस्वरूपसंख्यानिमित्तकार्यप्रतीतिकालानाम् आश्रयविषयादीनां भेदाद्भिन्नोऽभिधीयते व्यंग्यः॥२७१॥ p. 352.

55 उत त्वः पश्यन्न ददर्श वाचमुत त्व श्रृण्वन्न श्रृणोत्येनाम्। उतो त्वस्मै तन्वं विसस्रे जायेव पत्य उशती सुवासाः। Ṛgveda X 71, 4.

56 महिमभट्ट--व्यक्तिविवेकः।

57 ध्वन्या०--वाचकत्वं हि शब्दविशेषस्य नियत आत्मा व्युत्पत्तिकालादारभ्य तदविनाभावेन तस्य प्रसिद्धत्वात्। स तु अनियतः औपाधिकत्वात्। pp. 436-437.

58 Ibid: अपि च व्यञ्जकत्वलक्षणो यः शब्दार्थयोर्धर्मः, स प्रसिद्धसम्बन्धानुरोधीति न कस्यचिद्विमतिविषयतामर्हति। शब्दार्थयोर्हि प्रसिद्धो


CC-0. In Public Domain. Gurukul Kangri Collection, Haridwar

Digitized by Arya Samaj Foundation Chennai and eGangotri

यः सम्बन्धो वाच्यवाचकभावाख्यस्तमनुरुन्धान एव व्यञ्जकत्वलक्षणो व्यापारः सामग्र्यन्तरसम्बन्धादौपाधिकः प्रवर्त्तते। अत एव वाचकत्वात्तस्य विशेषः। p. 436.

59 Ibid : ननु यद्यनियतस्तत्किं तस्य स्वरूपपरीक्षया? Abhinava comments on it: अनियतत्वाद्यथारुचिकल्प्येत पारमार्थिकं रूपं नास्तीति, न चावस्तुनः परीक्षोपपद्येत इति p. 437.

60 Ibid : शब्दात्मन्यनियतत्वादेव च तस्य वाचकत्वप्रकारता न शक्या कल्पयितुम्। यदि हि वाचकत्वप्रकारता तस्य भवेच्छब्दात्मनि नियततापि स्याद्वाचकत्ववत्। p. 438. Also नैष दोषः, यतः शब्दात्मनि तस्यानियतत्वात् न तु स्वविषये व्यंग्यलक्षणे। p. 437.

61 Ibid: "न तावदविशेषः, यस्मात्तौ द्वौ व्यापारौ भिन्नविषयौ भिन्नरूपौ च प्रतीयेते एव। तथा हि वाचकत्वलक्षणो व्यापारः शब्दस्य स्वार्थविषयः गमकत्वलक्षणस्त्वर्थान्तरविषयः। तस्माद्विषयभेदस्तावत्तयोर्व्यापारयोः सुप्रसिद्धः। रूपभेदोऽपि प्रसिद्ध एव, न हि यैवाभिधानशक्तिः सैवागमशक्तिः। अवाचकस्यापि गीतशब्दादेः रसादिलक्षणार्थावगमदर्शनात्। अशब्दस्यापि चेष्टादेरर्थप्रकाशनप्रसिद्धेः।। pp. 416-417.

62 Ibid : व्यञ्जकत्वं वाचकानां शब्दानामवाचकानां च गतिध्वनीनामशब्दरूपाणां च चेष्टादीनां यत् सर्वेषामनुभवसिद्धमेव तत्केनापन्हूयते। अशब्दमर्थं रमणीयं हि सूचयन्तो व्याहारास्तथा व्यापारा निबद्धाश्चानिबद्धाश्च विदग्धपरिषत्सु विविधा विभाव्यन्ते।।
pp. 446-447 Abhinava comments on this रमणीयमिति—यदगोप्यमानतयैव सुन्दरीभवतीत्यनेन ध्वन्यमानताया असाधारणप्रतीतिलाभः। p. 447.

63 काव्यप्रकाश—वक्तृबोद्धव्यकाकूनां वाक्यवाच्यान्यसंन्निधेः प्रस्तावदेशकालादेर्वैशिष्ट्यात् प्रतिभाजुषाम्। योऽर्थस्यान्यार्थधी हेतुर्व्यापारो व्यक्तिरेव सा।। p. 72.

64 Ibid : 'राम एवायम्'—'अयमेव रामः' इति। 'न रामोऽयम्' इत्यौत्तरकालिके बाधे—रामोऽयमिति रामः स्याद्वा न वायमिति रामसदृशोऽयमिति च सम्यङ्मिथ्यासंशयसादृश्यप्रतीतिभ्यो विलक्षणया चित्रतुरगादिन्यायेन रामोऽयमिति प्रतिपत्तिः।। p. 86.

65 Ibid : काव्यानुसन्धानबलाच्छिक्षाभ्यासनिर्वर्त्तितस्वकार्यप्रकटनेन च नटेनैव प्रकाशितैः कारणकार्यसहकारिभिः कृत्रिमैरपि तथानभिमन्यमानैर्विभावादिशब्दव्यपदेश्यैः संयोगात् गम्यगमकभाव-

CC-0. In Public Domain. Gurukul Kangri Collection, Haridwar

Digitized by Arya Samaj Foundation Chennai and eGangotri

रूपात् अनुमीयमानोऽपि वस्तुसौन्दर्यबलाद्रसनीयत्वेनान्यानुमीयमानविलक्षणः स्थायित्वेन सम्भाव्यमानो रत्यादिर्भावस्तत्रासन्नपि सामाजिकानां वासनया चर्व्यमाणो रस इति शंकुकः। pp. 89-90.

66 रसगंगा–: नव्यास्तु काव्ये नाटये च कविना नटेन च प्रकाशितेषु विभावादिषु व्यञ्जनव्यापारेण दुष्यन्तादौ शकुन्तलादिरतौ गृहीतायामनन्तरञ्च च सहृदयतोल्लासितस्य भावनाविशेषरूपस्य दोषस्य महिम्ना कल्पितदुष्यन्तत्वावच्छादिते स्वात्मन्यज्ञानावच्छिन्ने शुक्तिकाशकल इव रजतखण्डः समुत्पद्यमानोऽनिर्वचनीयो . . . रसः। p. 30.

67 Ibid : अयं च कार्यो दोषविशेषस्य p. 30.

68 Ibid : स्वपूर्वोपस्थितेन रत्यादिना तदग्रहात्तद्रतित्वेनैकत्वाध्यवसानाद्वा व्यंग्यो वर्णनीयश्चोच्यते। p. 30.

69 Ibid: न ह्ययं लौकिक साक्षात्कारो रत्यादेः येनावश्यं विषयसद्भवोऽपेक्षणीयः। अपि तु भ्रमः। pp. 32-33.

70 Ibid : अयं हि लोकोत्तरस्यकाव्यव्यापारस्य महिमा, यत् प्रयोज्या अरमणीया अपि शोकादयः पदार्थाः आल्हादमलौकिकं जनयन्ति। विलक्षणो हि कमनीयः काव्यव्यापारज आस्वादः प्रमाणान्तरजादनुभवात्। p. 32.

71 भावप्रकाशनम्–सेयं न संशयमतिर्न विपर्यासधीरपि। नैव सादृश्यधीरेषा न चित्रतुरगात्मिका।। चित्रे लिखित वस्तूनां मन्यन्ते कृत्रिमात्मताम्। सर्वेऽपि यत्ततश्चित्रतुरगात्मा न धीर्भवेत्।। p. 51.

72 Ibid : <u>यदा ह्यर्थक्रियाकर्मसमर्था</u> रामधीर्नटे। तदानीं बाधकाभावात् तस्य सम्यक्त्वमुच्यते।। प्रेक्षकास्तद्रसाविष्टा नटे सम्यक् प्रयोक्तरि। यत्ततोऽर्थक्रियाकर्मसमर्था रामधीर्नटे।। pp. 51-52.

E. T. when in Naṭa we come to have a Rāma-consciousness which is capable of leading to successful result, then we speak of its validity for want of any factors that may contradict it. The success of result from Rāma-consciousness is because of the fact that the spectators experience Rasa in the adroit Naṭa.

73 There are four prominent schools of opinion in regard to Rasa-enjoyment : They are उत्पत्तिवाद of भट्टलोल्लट, (2) अनुमितिवाद of महिमभट्ट।

CC-0. In Public Domain. Gurukul Kangri Collection, Haridwar

Digitized by Arya Samaj Foundation Chennai and eGangotri

(3) भुक्तिवाद of भट्टनायक and, (4) व्यक्तिवाद of Ānanda Vardhana.

74 रसगंगाधर—अप्रामाण्यनिश्चयानालिंगिताऽगम्यात्वप्रकारकज्ञानविरहस्य ..विभावतावच्छेदककोटाववश्यं निवेश्यत्वात्। p. 28.

75 Ibid : "ताटस्थ्येन रसप्रतीतावनास्वाद्यत्वम्। आत्मगतत्वेन तु प्रत्ययो दुर्घटः। शकुन्तलादीनां सामाजिकान् प्रति अविभावत्वात्। विर्ना विभावमनालम्बनस्य रसादेरप्रतिपत्तेः। p. 28.

76 ध्वन्या: तेन न प्रतीयते नोत्पद्यते नाभिव्यज्यते काव्येन रसः। किं त्वन्य-शब्दवैलक्षण्यं काव्यात्मनः शब्दस्य त्र्यंशताप्रसादात्। तत्राभिधाय-कत्वं वाच्यविषयम्, भावकत्वं रसादिविषयम्, भोगकृत्वं सहृदय-विषयमिति त्रयोंऽशभूता व्यापाराः। p. 182.
रसभावनाख्यो द्वितीयो व्यापारः, यद्वशादभिधा विलक्षणैव। तच्चैत-द्भावकत्वं नाम रसान् प्रति यत्काव्यस्य तद्विभावादीनां साधारण-त्वापादनं नाम। p. 183.

77 Ibid : भाविते च रसे तस्य भोगः योऽनुभवस्मरणप्रतिपत्तिभ्यो विल-क्षण एव द्रुतिविस्तारविकासात्मा रजस्तमोवैचित्र्यानुविद्धसत्त्व-मयनिजचित्स्वभावनिर्वृत्तिविश्रान्तिलक्षणः परब्रह्मास्वादसविधः। p. 183.

78 रसगंगा—: तस्मादभिधया निवेदिताः पदार्थाः भावकत्वव्यापारेणऽगम्य-त्वादिरसविरोधिज्ञानप्रतिबन्धद्वारा कान्तात्वादिरसानुकूलधर्म-पुरस्कारेणावस्थाप्यन्ते। एवं साधारणीकृतेषु दुष्यन्तशकुन्तलादेश-कालवयोऽवस्थासु, पंगौ पूर्वव्यापारमहिमनि तृतीयस्य भोगकृत्व-व्यापारस्य महिम्ना निगीर्णयो रजस्तमसोरुद्रिक्तसत्वजनितेन निज-चित् स्वभावनिर्वृतिविश्रान्तिलक्षणेन साक्षात्कारेण विषयीकृतो भावनोपनीतः साधारणात्मा रत्यादिः स्थायी रसः॥ p. 29.

## CHAPTER VII

1 Jung : Unconscious : The words 'matter' and 'mother' come from the common root 'meterio'.
2 Ibid : p. 235.
3 Ibid : p. 236.
4 Ibid : p. 417.
5 Ibid : p. 419.
6 Ibid : p. 96.

CC-0. In Public Domain. Gurukul Kangri Collection, Haridwar

Digitized by Arya Samaj Foundation Chennai and eGangotri

7 Ibid : p. 227.

8 Ibid : p. 228.

9 Ibid : p. 112.

10 Ibid : p. 115.

11 Ibid : p. 125.

12 बृ० उ० "ॐ उषा वा अश्वस्य मेध्यस्य शिरः। सूर्यश्चक्षुर्वातः प्राणो, व्यात्तमग्निर्वैश्वानरः, संवत्सर आत्मा अश्वस्य मेध्यस्य। द्यौः पृष्ठमन्तरिक्षमुदरं etc. p. 14. Śaṅkara comments : शिरः प्राधान्यात्, शिरः प्रधान शरीरावयवानाम्। p. 15.

13 Ibid : कालादिदृष्टयः शिर आदिषु क्षिप्यन्ते। प्राजापत्यत्वं च प्रजापतिदृष्टच्यध्यारोपणात्। काललोकदेवता त्वाध्यारोपणं च प्रजापतित्वं करणं यशोः। एवं रूपो हि प्रजापतिः विष्णुत्वादिकरण-मिव प्रतिमादौ। p. 16.

14 Ibid : सूर्यश्चक्षुः शिरसोऽनन्तरत्वात्, सूर्याधिदैवतत्वाच्च। वायुः प्राणो वायुस्वाभाव्यात्।

15 बृ० उ० व्यात्तं विवृतं मुखमग्निर्वैश्वानरः। वैश्वानरो नामाग्निर्विवृत-मुखमित्यर्थो, मुखस्याग्निदैवतत्वात्। p. 16.

16 भरत ना० शा०—शृङ्गारो विष्णुदैवत्यो हास्यः प्रमथदैवतः। रौद्रो रुद्राधिदैवत्यः करुणो यमदैवतः॥ वीभत्सस्य महाकालः कालदेवो भयानकः। वीरो महेन्द्रदेवस्याददभुतो ब्रह्मदैवतः।६।४५,४६। p. 95.

17 Much of this section I owe to Syt. A. B. Govinda, on whose work, "Some Aspects of Stupa Symbolism' I have drawn. I beg to acknowledge my debt of gratitude to him.

18 A. B. Govind : Art and Meditation : Vide his theory of abstract art.

19 Ibid : Art and Meditation p. 38.

20 Ibid : Some Aspects of Stupa Symbolism p. 5.

21 Ibid : pp. 2-3.

22 Ibid : p. 3.

23 Ibid : p. 2.

24 Ibid : pp. 3-4.

25 Ibid : pp. 45.

26 Ibid : p. 4.

CC-0. In Public Domain. Gurukul Kangri Collection, Haridwar

Digitized by Arya Samaj Foundation Chennai and eGangotri

# CHAPTER VIII

1 वामन—काव्यालंकार सूत्राणि—"गुणविपर्ययात्मनो दोषाः।

2 काव्यप्रकाश—प्रसादादिगुणसत्त्वेऽपि दोष सत्त्वात्। p. 263.

3 Ibid : स्याद्वपुः सुन्दरमपि श्वित्रेणकेन दुर्भगम्। p. 263.

4 Ibid : मुख्यार्थहतिर्दोषो, रसश्च मुख्यस्तदाश्रयाद्वाच्यः। p. 263.

5 Ibid : ननु हतिर्विनाशः न च दोषेण रसो नाश्यते, दुष्टेष्वपि रसानुभवात्। तस्मादलक्षणयैतदिति चेत्। मैवम्। हतिशब्दस्यापकर्षवाचित्वात्। p. 264.

6 Ibid : केचित्तु आनन्दांशे सम्यगावरणध्वंसाभावोऽपकर्ष इत्याहुः। अत्र सूत्रे मुख्यत्व मात्रं सुखान्तरे—अप्यतिप्रसक्तम् इति तद्वारणार्थपदम्। अर्थत्वं तु शब्दजन्यसाक्षात्कारविषयत्वम्—काव्यभिन्ना शब्दाश्च न सुखप्रत्यक्षम्। सुखांशे आवरणभंगाभावात् काकोपात्तविभावादिप्रतीत्यैव तदभंगात् किं तु शाब्दबुद्धिरेव। p. 264.

7 Ibid : उद्देश्यप्रतीतिः विघातलक्षणोऽपकर्षो हतिशब्दार्थः। उद्देश्या च प्रतीतिः रसवत्यविलम्बितानपकृष्टरसविषया च। उद्देश्यप्रतीतिविघातको दोषः" p. 265.

8 Ibid : The terms 'words' and 'language' are used in a general, extended and enriched sense : अत्र सूत्रे शब्दपदं शब्द्यते बोध्यतेऽनेनेति व्युत्पत्या प्रतिपादनात्मकशब्दनाव्यापारवतोः पदवाक्ययोर्वर्त्तते। p. 264.

9 ध्वन्यालोक—विरोधिरससम्बन्धिविभावादिपरिग्रहः। विस्तरेणान्वितस्यापि वस्तुनोऽन्यस्य वर्णनम्। अकाण्ड एव विच्छित्तिरकाण्डे च प्रकाशनम्। परिपोषं गतस्यापि पौनःपुन्येन दीपनम्। रसस्य स्याद्विरोधाय वृत्त्यनौचित्यमेव च॥ p. 361.

10 जगन्नाथ—वमनाख्यदोष—वाच्यीकरणम्। p. 63.

11 ध्वन्यालोकः द्विविधो हि दोषः—कवेरव्युत्पत्तिकृतोऽशक्तिकृतश्च" p. 316

12 Ibid: लोचनःशक्तिप्रतिभानं वर्णनीयवस्तुविषय नूतनोल्लेखशालित्वम्। व्युत्पत्तिस्तदुपयोगिसमस्तवस्तुपौर्वापर्यपरामर्शकौशलम्। p. 317.

13 Ibid : अव्युत्पत्तिकृतो दोषः शक्त्या संव्रियते कवेः। यस्त्वशक्तिकृतस्तस्य स झटित्यवभासते। p. 316.

14 Vide : my paper : A Functional Approach to the Problem of Values—published in the Journal of the Ganganatha Jha Research Institute, Allahabad. Vol IV parts 3-4 May-Aug. 1947.

CC-0. In Public Domain. Gurukul Kangri Collection, Haridwar

Digitized by Arya Samaj Foundation Chennai and eGangotri

# REVIEWS OF BOOKS

PRATYABHIJNĀHṚDAYA OF KṢEMARĀJA, Edited with trans: and intro: in Kannaḍa by J. Rudrappa pp. LXX: iv: 79: 16 Price Rs. 2·50 ordinary and Rs. 3·50 Calico Published by the author at No. 112, 4th Cross Road Gandhinagar Bangalore. 2.

Kashmir Śaivism known as Śivādvaita is one of the three main Śaiva systems that are now practised, the other two being the Viraśaivism in Karnātaka and Andhra and the Śaivasiddhānta in Tamil land. The beginnings of Kashmir Śaivism go back to the 8th century A.D. when the earliest work on this system, Siva sutras, revealed by God Śiva so goes the belief–to Vasugupta who thus was the first expounder of Kashmir Śaivism. Among writers on this system subsequent to Vasugupta was Utpalācārya who wrote his "Pratyabhijñā Kārikā and Kṣemaraja who came later wrote Pratyabhijñāhṛdaya in twenty sutras with his own commentary, explaining the doctrine of Pratyabhijñā. According to Kashmir Śaivism the supreme self, Paramātma is the only ultimate reality and all else that appears is nothing but the manifestation of His energy in different forms within Himself and so is not different from Supreme Śiva. Similarly the individual self is Śiva himself with self-imposed limitations in the form of three malas, namely Āṇava. Māyiya and Kārma. The moment the individual realises through certain Yogic practices that "I am Śiva" the whole universe disappears to him and losing his individuality he becomes one with Supreme Śiva. The present work noticed here contains the original text of Kṣemarāja's Pratyabhijñāhṛdaya with a Kannaḍa rendering of it by Sri J. Rudrappa. By bringing out this book Sri Rudrappa has not only enriched the Kannaḍa literature but has also done a commendable service to the



CC-0. In Public Domain. Gurukul Kangri Collection, Haridwar

Digitized by Arya Samaj Foundation Chennai and eGangotri

Kannadigas who may not have adequate grounding to understand the text in its Sanskrit original. The scholarly introduction surveying the doctrine of Pratyabhijñā in detail is illuminating. The language is simple and the exposition is clear and lucid. The glossary of technical terms occurring in the text is very helpful.

V. HANUMANTHACHAR

---

SIVASŪTRAGALU OF VASUGUPTA Edited with trans: and introduction by J. Rudrappa. pp. 77:87: Rs. 3|- ordinary Rs. 4|- Calico. Published by the author at No. 112 Gandhinagar, Bangalore. 9.

Like all the systems of Indian philosophy, Kashmir Saivism is also based on a set of aphorisms known as Śiva sūtras. These sūtras, it is said were carved on a rock in Kashmir, and were discovered by Vasugupta by the grace of Lord Śiva in the 8th century A.D. These sūtras are seventy seven in number and are arranged in three sections or unmeṣas—22 in the first unmeṣa, 10 in the second unmeṣa and 45 in the third. Monism is the basic principle of this system. The characteristics of the supreme self, Paramātma, the nature of the three malas, or impurities namely, Āṇavamala, Māyīyamala and Kārma mala and their influence on the individual self, the nature of Bandha, are discussed in the opening sūtras of the first unmeṣa. The process through which the individual self overcomes the influences of the three malas and realises his real nature that "I am Śiva" in gradual stages by observing certain Yogic practices, is known as upāay. There are three such upāyas, namely Sambhavopaya Śāktopāyā and Āṇavopāya. These and allied topics are explained in the subsequent sūtras of the three sections. In the present book Sri Rudrappa has given the text of the Śiva

CC-0. In Public Domain. Gurukul Kangri Collection, Haridwar

Digitized by Arya Samaj Foundation Chennai and eGangotri


Sūtras in original and his running translation in Kannaḍa of Kṣemrāja's commentary. In his elaborate and scholarly introduction he has discussed the principles of Kashmir Śaivism so as to give a bird's eye view of the entire system to the reader. The glossary of technical terms added to the text is very useful. Kannaḍa reading public should be highly grateful to Sri Rudrappa for his valuable work.

V. HANUMANTHACHAR

---

MĪMĀMSĀ Vol. I by G. V. Devasthali Professor of Sanskrit, H.P.T. College Nasik. pages X and 248. Price Rs. 17-50. Booksellers' Publishing Company, Bombay.

This is the first volume of the thesis on *Mīmāṁsā* called also the Vākya Śāstra of Ancient India which was accepted in 1946 for the author's Ph.D. degree by the Bombay University; and we sincerely congratulate the author for this publication. In recent years the Śāstra received an impetus due mainly to the labours of Mm. Ganganatha Jha and Mm. Kuppuswami Sastry and their disciples in the north and south India respectively.

The main purpose of the *Mīmāṁsā Śāstra* is to ascertain the Vidhi or injunction of the Vedas and Dharma Śāstras. Dr. Edgerton rightly calls this Vidhi as the heart of the Vedas; and all other rules work towards this injunction.

All the minute rules of the Śāstra as are explained in this volume are marked by clarity of presentation and depth of scholarship. And the entire work is very useful to the student of Law and Sanskrit, lawyer, judge and legislator.

At first sight the rules may appear recondite but their practical importance cannot be over-estimated. On the construction of the Vedic text स्वर्गकामो यजेत — where though the masculine gender is used it is construed that the word refers to all persons having desire to attain Svarga—



CC-0. In Public Domain. Gurukul Kangri Collection, Haridwar

Digitized by Arya Samaj Foundation Chennai and eGangotri

Śabara bases the right of woman to property and to woman's status as an equal partner in marriage; and the indignities attached to the marriage in older times by sale are finally set aside. Other examples could be multiplied but left for want of space. It may interest the modern reader to be reminded that Mm. Ganganatha Jha corrected an error in the decision regarding the adoption of an only son which (error) has remained in the High Court Law Reports since 1890. Again Mm. Kuppuswamy Sastry in his Madras University Lectures successfully applied the rules of Mīmāṁsā ( अर्थवाद and एकवाक्यता ) to the construction of Shylock's bond in Shakespeare's *Merchant of Venice;* and arriving at the same conclusion through the Mīmāṁsā Śāstra the professor showed that Portia should be styled not only as a Daniel come to judgment but also as Śabara (The Bhāṣyakāra of Jaimini's Pūrva Mīmāṁsa) in disguise.

The merits of the work under review may well be established by stating that Mm. Dr. Umesh Mishra, M.A. D.Litt Ex-Director of the Government Mithila Research Institute of Sanskrit Post-graduate Studies and Research, Darbhanga, till recently of the Sanskrit Department of the Allahabad University, and the Honorary Secretary of the Ganganatha Jha Research Institute Allahabad has written a Foreword commending the work. To quote a sentence from the Foreword: This book [under review] would really serve the basic purpose for the proper understanding of the problems of Mīmāṁsā; and I am glad that Devasthali has been able to acquit this task so successfully and has filled up a great desideratum '(Page iv).' "He has supported all his statements with proper quotations from and reference to the आकर texts." (do)

The 15 chapters of this volume deal with: Language, what is Śabda, Śabda and Apaśabda, the exact import of Śabda, the relation between Śabda and Artha, how to determine the Śábdārta, the प्रवृत्तिनिमित्त of Śabda, the बर्हिन्याय, अभिधा

CC-0. In Public Domain. Gurukul Kangri Collection, Haridwar

Digitized by Arya Samaj Foundation Chennai and eGangotri

and लक्षणा, , classification of words, लिङ्गवचन and विभक्ति what is वाक्य , what is वाक्यार्थ . एकवाक्यता and वाक्यभेद and kinds of sentences.

We eagerly look forward to the completion of this work so well begun, by the publication of the second volume at an early date. May we suggest that all the Vedic Texts in the body of the work and in the footnotes be given in the Devanagari script as well (besides the Roman).

---

SRI ŚAMKARACHARYA AND HIS MISSION. by Srikantaya. Pages VI and 97. Mythic Society Bangalore. Price Rs. 2-8-0.

To the general student there is available only one article on "Śankaracharya" in the *Encyclopaedia of Religion and Ethics.* In the *Encyclopaedia Brittanica* there is no article except the reference to Śamkara in the two articles on 'Indian Philosophy' and 'Sanskrit Literature.' Here in the book under review there is an account of the life of Śamkara, the times in which he lived together with a brief account of his philosophy, based on the several *Śankara-Vijayas.* This account given by Śrikantaya who is the energetic secretary of the Mythic Society is well-written and is solely based on the traditional accounts. The date of Śankara is accepted as 788 to 820 A.D. An account is given of the four Mutts as also of Kanchi the final place where Śamkara attained *samadhi* and of the illustrious successors who have been occupying these five Mutts.

We warmly commend this book to the general reader who would have no easy access to all the traditional biographies of Śaṁkara. We have to add that research scholars have not devoted their attention to the several *Śamkara-Vijayas* for writing a historical account of the life of Śaṁkara especially as the tradition refers to the disputation of Śankara with those who lived in successive centuries. The date also

CC-0. In Public Domain. Gurukul Kangri Collection, Haridwar

Digitized by Arya Samaj Foundation Chennai and eGangotri

awaits further research. Another important fact is that the commentaries on Śankara's minor works like the *Dvādaśa-mañjarika* and *Ṣaṭpadi Stotras* are still unpublished. The Government of India might well reserve a few scholarships in Humanities for these fruitful subjects of research and publication.

---

HISTORY OF DHARMA SASTRA Vol. V Part I by Mm. P. V. Kane Pages 718. Bhandarkar Oriental Research Institute Poona 1958. Price Rs. 25|-

This work consists of two sections. The first section in 462 pages deals with the *Vratas* and *Utsavas*; and the second in 256 pages with *Kāla,* Muhūrta and the influence of astrology on Dharma Śāstra and calendar. The learned savant has given a detailed historical account of the Vratas in 250 pages and in another 210 pages has given a brief and correct account of the Vratas which had existed in India through the ages. Especially in the field of Vratas, Indian history has shown how dynamic it has been. The aim of a Vrata or vow is threefold: expiatory, propitiatory and corrective and hence would account for the popularity of vows all through the ages especially with women even though Manu (V 155) has prohibited the wife doing the Vrata without the co-operation of the husband.

We are indeed grateful to the prodigious industry displayed by the author in this treatment of Vratas. There is still work to be done but in a different direction. The modern student of social institutions will have to make a practical field-survey in the whole of India as to what Vratas are observed and in what manner. The second part deals in an exhaustive way with the growth of the Jyotis Śāstra from its inception as the practical *Vedānga* to the later developments in the full-pledge works on Astronomy and

CC-0. In Public Domain. Gurukul Kangri Collection, Haridwar

Digitized by Arya Samaj Foundation Chennai and eGangotri

Astrology. We look forward at a very early date with great pleasure to the second and concluding Part of the Dharma Śāstra which would mark the fruition of the labours of Prof. Kane now the National Professor of Indology; and this part would contain the advice of the author as to the right place of Dharma Śāstra in the future of modern India.

---

REVELATION AND REASON IN ADVAITA VEDANTA by K. Satchidananda Murty, Head of the Department of Philosophy, Andhra University, Andhra University Series No. 64 1959. Pages XIX and 365. Price Rs. 25.

The material in this book was originally submitted as a thesis for the Ph. D. degree of the Andhra University and is now, in a revised form, published with the help of the subvention of the Spalding Trust, Oxford. We warmly commend this work as a text-book for the guidance of the M.A. students of our universities.

The relation between Revelation and Reason—between *Ṣruti* and *Yukti* is one of the pivotal problems of Indian Philosophy; and Śamkara claims to have solved this problem in this two fold way: (1) It is the *Śruti* which is giving us the foundations of all Vedanta Philosophy. But reason adds strength to this knowledge obtained from the Śruti, which knowledge finally ends in अनभव or experience. Advaita Vedanta is not mere reason as some may claim. (2) With this composite knowledge, the systems foreign to the Vedanta are assailed by Śamkara solely on the basis of reason. The whole of the polemics in the 2nd Pāda of the 2nd Adhyāya is a refutation of reason (of the other rival systems) by reason (of the Advaita Vedanta). In the beginning of this discussion Śamkara definitely states that he is refuting the

CC-0. In Public Domain. Gurukul Kangri Collection, Haridwar

Digitized by Arya Samaj Foundation Chennai and eGangotri

Saṁkhya theory by independent arguments and not by reference to Vedic texts.

The author of the work under review has clearly brought out in all details the amplification of these two fundamental rules as laid by Śaṁkara and as equally established and followed by his successors in the Advaita tradition.

There is in Book 2 Part 1 of this work a detailed account of this aspect as dealt with in the other systems of Indian Philosophy. There is in the concluding part a discussion of this question as dealt with in Western Philosophy. The reader would be convinced that the fight between Revelation and Reason had been as acute, if not more, in the West as in the East.

It is a credit to the author that the Columbia University America has brought out an American edition of this work.

The author has begun the work by stating "Prof. Karl Jaspers, one of the foremost living philosophers told me [the author] in 1954 that there was no metaphysics superior to that of Śaṁkara"; but having shown his leanings to Rāmānuja and Jayanta, he should have put forward the case of the Advaita in a fuller and more complete form as dealt with by the Advaitins subsequent to Rāmānuja and Jayanta.

We recommend that in the 2nd edition the footnotes should be given at the end of each page and should not be relegated to the end of the book as is now done in pages 334-356. We look forward to the review of the other works of the author.

---

LAKṢMITANTRA. Edited by Pandit V. Krishnamacharya with commentary and introduction. PP: 55:324. Published by the Adyar Library and Research Centre. Adyar Madras–20 Price Rs. 30.

This Tantra of the Pañcarātra school is intended to glorify Goddess Lakṣmi in her various forms. Indra lord

CC-0. In Public Domain. Gurukul Kangri Collection, Haridwar

Digitized by Arya Samaj Foundation Chennai and eGangotri


of the devas was once advised by his preceptor, Bṛhaspati that in order to retain his power and glory permanently and undisturbed he should propitiate Lakṣmi. Indra accordingly did long penance and Lakṣmi pleased with his penance appeared before him. To the request made by Indra to explain to him her real nature. Lakṣmi says—

श्रृणुशक्र महाभाग या ह्यहं यन्प्रकारिका। यस्याहं तेन वा याइक् संबन्धो मम वृत्रहन्

A detailed exposition of what is stated in this verse constitutes the subject of this Tantra. It is said that this work was originally more extensive and the present text is its abridged form. This Tantra which was first revealed to Indra by Goddess Lakṣmi was later narrated to the sages in Malaya mountains by Nārada and this was again told by Atri to his wife Anasūya. Besides the greatness of Lakṣmi, topics such as जीवस्वरूप (ch. 13) शुरुशिष्य लक्षण (ch. 21) तारामन्त्र with all its angas (ch. 24) सदाचार (ch. 27) सुदर्शनमन्त्र (ch. 31) नानविधि (ch. 34) also find a place herein. This work in Anuṣṭup verse is in the form of dialogue between Indra and Lakṣmi in fiftyseven chapters. It is called Pañcarātra Lakṣmitantra in order to distinguish it from the Mahālakṣmī tantra on the greatness of Kāmaksi and the Lakṣmitantra on the worship of Siva.

Pandit V. Krishnamacharya is too well known as editor and author of several works to need introduction. Well versed in Vaiṣnava literature he is eminently suited to edit this work and he has achieved the task with success. His scholarly introduction setting forth the doctrines of the Pañcarātra system is instructive. The differences between the Vaikhānasa and the Pāñcarātra systems, the authoritativeness of the agamas, the Vedic origin for Pañcarātra the earliest date for the Pañcarātra tradition, nature of worship for one's own sake and for the benefit of others, nature of Parabrahma, nature of Moksa and its means, idol worship, Sankhya ideas in Pañcarātra are some of the topics discussed in the introduction supported by copious quotations from

CC-0. In Public Domain. Gurukul Kangri Collection, Haridwar

Digitized by Arya Samaj Foundation Chennai and eGangotri

various texts. A short commentary and some useful indexes are also furnished.

The publications of the Adyar Library are usually marked for their elegance and accuracy and the present publication is no exception to it. We congratulate the authorities of the Adyar Library for publishing this important work on the Pañcaratra system and look forward for more works on this system from this learned institution.

V. HANUMANTHACHAR

---

AN INTRODUCTION INTO LAMAISM. The Mystical Buddhism of Tibet by R. P. Anuruddha. pp. XVI: 212 Published by the Vishveshvarananda Vedic Research Institute: Hoshiarpur: Price Rs. 8|-

The book under notice is about the fundamental features of Lamaism—the Tibetan form of Buddhism, its history rituals, Tantricism, iconography etc. As a preparatory to the understanding of Lamaism, which follows the Mahāyāna tradition of Buddhism, the principal teachings of Buddha viz., the four noble truths of suffering and the noble eight fold path are explained with a brief sketch of Buddha's life. An account is next given about how the Hīnayāna and Mahāyāna schools of Buddhism came into existence as a result of disputes among the disciples of Buddha on doctrinal questions; how Buddhism was first introduced into Tibet and was declared to be the religion of Tibet during the time of king Khri- Sron Idebstan A.D. 755-797 through the agency of a Buddhist Monk Padma Sambhava of the Nalanda Uuniversity and how it was firmly established by Guru Atisa in 1038 A.D. In this connection the author has given an interesting story about the present Dalai Lama. With this historical background about the spread of Buddhism into Tibet, important features of the Buddhas, Bodhisattvas and tutelarry

CC-0. In Public Domain. Gurukul Kangri Collection, Haridwar

Digitized by Arya Samaj Foundation Chennai and eGangotri

deities whose images are worshipped in Tibetan temples and monasteries are explained and a lengthy description is given about the rituals of the Lamas which occupy most of their time. Here the author makes it clear that the Buddhists deities have no separate existence but only a subjective existence in the mind of the worshipper. An interesting discussion is next given about the Tantric teachings in Buddhism. The author maintains that the Buddhist Tantras were not at all influenced by Hinduism: on the other hand he holds the view that it is Hindus who have borrowed from Buddhist Tantras, and warns against confusing Buddhist Tantrism with Saktism of Hindu Tantras. Nagarjuna's Sūnyavada is briefly explained on which the doctrines of Lamaism are based. Lamaism recognises Yoga as a means to attain Buddhahood and Nirvanic bliss. The author mentions the various types of Yogic practices such as Haṭayoga, Mudrāyoga, Yantrayoga, Layayoga, Dhyānayoga, Rājayoga, Karmayoga and Saktiyoga and explains their characteristics. In this book the author has taken the opportunity to answer the critics of Lamaism.

Although Tibet is long associated with India spiritually, very little is known about the exact nature of the philosophical conceptions of its people. The present volume comes to our aid in this respect. The Buddhist doctrines are by nature too subtle to be grasped. But the author by his clear and lucid exposition has acquainted the reader with the main principles of Buddhism in broad outline. Buddhism is showing signs of its revival in the land of its birth and books which throw light on its teachings are quite welcome. We hope to have more books on this ancient system from the learned pen of the author.

V. Hanumanthachar

---



CC-0. In Public Domain. Gurukul Kangri Collection, Haridwar

Digitized by Arya Samaj Foundation Chennai and eGangotri

THE IDEAL ELEMENT IN LAW, by Roscoe Pound, Dean of the Harvard Law School, Tagore Law Lectures 1948. University of Calcutta 1958. Pages XIII and 370 Price Rs. 20. 5

The Tagore Law Lectures have been the pride of the Calcutta University; and the present work may justly be taken to represent one of the best in the series. Roscoe Pound is the foremost jurist of America; and the Calcutta University and of course India is really grateful that the foreign jurist has given the result of his experience of more than 50 years as the Law Teacher and Dean of Harvard, in the course of the 12 lectures comprising 285 pages. India had the contact with English Law and Jurisprudence, especially when Indian Courts administered with adaptations English Law and Justice for nearly two centuries till 1947 when India attained Independence. The Privy Council sitting in London as the highest court over Indian Appeals acquired for the quality of its judgments a name equal to the merit of the Appeal cases of the House of Lords. After the attainment of Idependence the question has assumed a new form: how best is India to continue and follow the same lines. A similar question faced America when America declared her independence; and history shows that America followed fully and adapted the English Law and Jurisprudence for over two centuries. As a result America stands next to England as the best country administering Law and Justice. It is this which has induced the Calcutta University to invite Roscoe Pound to give the results of the American experiment and the result is the work under review.

India is grateful to the Jurist when he points out that what has been worked out by experience and reason by some of the most acute intellects for the adjustment of relations and ordering of conduct towards the satisfaction of human claims and demands and expectations from the classical Roman Jurists to the twentieth century codes, from the

CC-0. In Public Domain. Gurukul Kangri Collection, Haridwar

Digitized by Arya Samaj Foundation Chennai and eGangotri

King's Hall of Henry II to the Royal Courts of Elizabeth II, from the courts of American colonies to the constitutional system of American courts of today, should not be lost. And as Mr. Justice Holmes said, historical continuity is not a duty but it is a necessity. "At all events," the learned Jurist Roscoe Pound concludes, "the way in which the task has been achieved by one free people [America] may justify consideration by another free people [India] confronted with a like task."

The main purpose of the work is to show that behind the apparent maze of case-law and legislation especially of the 18th, 19th and 20th centuries there is an ideal element running behind both the case-law and legislation. The various currents and cross-currents which that ideal stream has brought forth are all explained in the most illuminating manner. The lectures are model of correct thinking and compact writing. With 1020 footnotes giving the further authorities to which the anxious teacher and student may go in for study and with a bibliography of 27 pages listing the names and the works on Jurisprudence actually referred to in the lectures, the work under review stands out as one of the best works on Jurisprudence. It should be admitted that no justice could be done in this short review to the wealth of material contained in the lectures. But the reviewer whole-heartedly commends that this work should be *studied* and *taught* as a *text-book* in all the *Law Colleges* in *India* where Jurisprudence is taught. With this end in view, the authorities of the Calcutta University should issue a reprint edition of the work at a price absolutely cheap so that every student of the Law School should own a copy.

Lecture I discusses the question: Is there an ideal element in Law. Undoubtedly there is; and text-writers and decisions are quoted in support. Lecture II deals with the Jus Naturale of the Greeks, Jus Gentium of the Romans and the Natural Law of the mediaeval ages fructifying into the

CC-0. In Public Domain. Gurukul Kangri Collection, Haridwar

Digitized by Arya Samaj Foundation Chennai and eGangotri

International Law of the modern centuries. Lecture III discusses the relation between Law and Morals. Law had its origin in morals, was brought up by morals; and today the task of adjusting law to morals is left not to the judge deciding the case in the Law courts but to the legislator initiating legislation and the answer which history has given to this question down the course of centuries has been well set out in the 33 pages of this lecture. Another lecture deals with the end of Law and the answers from the time of Socrates to modern days when Socialization of the Law is in the air and is practised in some countries are all set forth. Certain definitive tendencies noticeable in the last three centuries are dealt with in the rest of the work. The last lecture deals with the modern danger of most countries, and India is catching the infection, where Law is sought to be wiped out or submerged in the authoritarian state; and all tendencies leading away from the Law, are argued against. India is grateful to the American jurist to the courageous lead given to her.

The work under review naturally leads us to another fundamental question to which India has to give an answer: what should India now do with at least 20 centuries of her own Political thought, Law and Legal Institutions. What wealth does the Law in the Sutras, Smṛtis, commentaries and Nibandhas contain and how much of it could be utilized at the present day are questions not merely of historical interest but of an intensely practical nature. In such portions as Marriage and Religious Endowments etc. where the courts of the land have even today to deal with the law in its historic perspective and continuity the question and the answer assume a greater importance.

The arguments of Justice Holmes and of the Jurist Roscoe Pound should be applied here also. Historical continuity is not a mere duty but it is a necessity. How to assimilate this volume of Law demands a detailed answer.

CC-0. In Public Domain. Gurukul Kangri Collection, Haridwar

Digitized by Arya Samaj Foundation Chennai and eGangotri

The Indian Philosophical Congress has taken this up from one angle in its symposium on "Dharma Sastras and the modern age." An article on this subject has been given in this Journal of the Ganganatha Jha Research Institute Vol. XVI Pages 325 to 373 by Prof. P. T. Raju. A discussion and a detailed answer would be given by Mm. Dr. Umesha Mishra, the Editor of this Journal, in the next issue in the form of a special article, stress having to be laid on the Dharma Sastras with the portions dealing with the Vyavahara Law, apart from the fact that the Dharma Sastras are to be taken also as text-books on Ethics and Religion both serving as handmaids to Philosophy.

A. S. NATARAJA AYYAR

---

NYĀYA-SUDHĀ OF JAYATĪRTHA Vol. I with Kārṇāṭaka Ṭīkā by Pt. Keśavācārya Jalihal. Pub. Kesavacarya Jalihal Sriman Nyāyasudha Prakāsana kāryālaya, Agrahar, Gadag PP: XXVIII: 525. Price Rs. 12.50.

Nyāya-Sudhā of Jayatīrtha is a commentary on Śri Ānandatirtha's (Madhvācārya's) *Aṇuvyākhyāna,* which in turn, is a commentary in verse on the *Brahma-sūtras.* This is the master work of Jayatīrtha in which he has brought out to the fullest measure the mighty philosophy of Śrī Madhvācārya in all its grandeur which had been condensed by him in his pithy verses of the *Anuvyākhyāna.* In this, as in his other works, Jayatīrtha has adopted a language, style, logic and reasoning which are all unique to him alone. Starting from Maṅgalavāda, Jayatīrtha has discussed threadbare the highest and most intricate problems of philosophy and has unequivocally proved and established that the views of Ānandatīrtha alone hold good. He anticipates doubts and objections of all kinds and offers appropriate explanations to them in advance. When he constructs the pūrvapakṣa,

CC-0. In Public Domain. Gurukul Kangri Collection, Haridwar

Digitized by Arya Samaj Foundation Chennai and eGangotri

Jayatīrtha would assume the role of the adversary in all earnestness and argue his case so thoroughly that even the best exponent of that system would wonder whether his system had such formidable points in its favour only to be disillusioned when next Jayatirtha turns round and exposes the hollowness of those points of the Pūrvapakṣa one by one. That is the genius, that is the learning and that is the psychology of Jayatīrtha who is the unrivalled dialectician of the Dvaita School and no wonder, that Nyāya-Sudhā which is the product of such a master mind is a master work of philosophy and occupies the highest place in Dvaita Literature unchallenged to this day.

Śri M. R. Gopalacārya in his short critical foreword has almost exhausted phraseology in his appraisal of the all round learning of Jayatīrtha and the excellences of Nyāya-Sudhā. Pt. Keśvācārya in his learned introduction in Kannaḍa language has given a short biographical note on Jayatīrtha and on the place which Nyāya-Sudhā occupies in Dvaita literature. Nyāya-Sudhā has been completely translated into Kannada language by Sri Agrahāra Nārāyaṇa Tantri and has been published by the Madhva Muni Seva Samgha, Udipi, Mysore state. In this the author has given a somewhat liberal translation bringing out the full import of the text keeping in view the Ṭikās and Ṭippaṇis by eminent scholars.

In the present work under notice the author has given a literal translation of the text of the Nyāya-Sudhā as well as of *Parimala* which is a commentary on the *Sudhā* by Raghāvendratirtha, under Viśeṣārtha. This volume contains the text of the *Sudhā* and its Kannaḍa translation for 27 verses of the *Anuvyākhyāna* ending with Jñānabādhyatva Nirākaraṇa. In his chaste and simple Kannada language Pt. Kesavacarya has successfully tried to make the subject as clear as possible. For those who have a fair grounding in some of the Prakaraṇas of Śrī Madhvācārya this work will be of much help in grasping the meaning of the text. This is

CC-0. In Public Domain. Gurukul Kangri Collection, Haridwar

Digitized by Arya Samaj Foundation Chennai and eGangotri

really a daring attempt on the part of the learned author to have undertaken such a labourious though scholarly, work of translating the *Nyāyā-Sudhā* which is highly technical. We wish him success in his enterprise and await release of succeeding volumes.

V. Hanumanthachar

---

KĀLIDASA SAMĪKṢĀ Ed. by Dr. E. R. Śrikrishna Sarma. Pub: by Sri Venkateswara University Turipati PP: VIII: 122. Price Rs. 4|-

Kālidāsa has been recognised as the foremost classical Sanskrit poet by Indologists all over the world and it is in the fitness of things that he is remembered and honoured by Sanskrit scholars by holding seminars and making speeches on the greatness of Kālidāsa and his works. The book under notice contains the proceedings of the *Kālidāsa Samīkṣā* a seminar, held under the auspices of the Sanskrit Department of Sri Venkateswara University, comprising of three Presidential speeches, two short talks in Sanskrit, six research papers and two general lectures. They are all on different topics connected with Kālidāsa and his works, and throw much light on some interesting features about Kālidāsa's works. Such seminars are most essential and deserve encouragement for while they keep our memories fresh about our great poets, they create interest in our young men in Sanskrit literature. At present, lovers of Sanskrit learning are holding Vālmīki day and Kālidāsa day all over the country. So far so good: But there are many other Sanskrit poets e.g. Bhāsa, Śūdraka, Bhavabhūti, Māgha, Bhāravi, Śrīharṣa, etc., who, though not of the same calibre as Vālmīki and Kālidāsa, were poets of no mean order and their contribution to Sanskrit literature was not negligible. As a matter of fact, the works of Māgha, Bhāravi and Śrīharṣa are included

CC-0. In Public Domain. Gurukul Kangri Collection, Haridwar

Digitized by Arya Samaj Foundation Chennai and eGangotri

in the five Mahākāvyas along with those of Kālidāsa and Bhavabhūti was so confident of his learning that he had the courage to say उत्पत्स्यते तु मम कोपि समान धर्मा etc. Seminar's on such poets will not only pay homage to them which they richly deserve, but also go a long way in promoting the cause of Sanskrit learning which seems also to be the policy of the Government. It is for our learned institutions, like Sri Venkateswara University, to look into the usefulness of such activities and do the needful. We congratulate the Sanskrit Department of Sri Venkateswara University for conducting this seminar and hope that it will make this an annual function for other learned institutions to emulate.

V. Hanumanthachar

---

YAŚODHARA CARITAM by Vādirāya. Edited by Dr. K. Krishnamurthy. Published by the Karnataka University, Dharwar: PP: XVIII: 233 Price Rs. 5|-

Jainism lays down ahimsa in thought word and deed as the highest virtue, recognises the existence of Jiva as a separate real entity and believes in the law of Karma and transmigration of soul. These fundamental tenets invariably find a place in the Jaina Kavyas, purānas as they are styled, dealing with the lives of Tirthankaras. In this short Kavya in four Cantos, Vādirāja has clearly set forth these tenets, which is evidently his object, illustrating them with the story of King Yasodhara and his mother Candramati, who poisoned to death by the immoral queen Amṛtamati take seven different births. In point of language style, poetic imagination and high morals which it teaches, this Kāvya deserves, as the learned editor has claimed for it, a place among the mahākāvyas. The various Colophons from Vādirāja's works cited by the editor speak for scholarship of Vādirāja. The text contains the commentary by Lakṣmaṇa.

CC-0. In Public Domain. Gurukul Kangri Collection, Haridwar

Digitized by Arya Samaj Foundation Chennai and eGangotri



In his critical introduction which runs up to 86 Pages Dr. Krishnamurthy has discussed at length, the views of earlier writers regarding the time and place of Vādirāja and has recorded his own dispassionate views in the light of latest researches. A short account of Vādirajās life and his works, an analytical study of Yasodhara Carita—its characters and sources, details about the commentator Lakṣmaṇa are the other salient features of the introduction which make it thoroughly informative. The English translation of the next is clear and apt. The various indexes appended are very useful and add to the utility of the text. The Kannada version of Yasodhara Carita by Janna has been prescribed as a text book in some universities for its compactness and the high morals which it teaches. For the same reason, this Sanskrit work of Vadiraja deserves to be a text book and the present edition containing all the requisitions well serves the purpose. We congratulate Dr. Krishnamurthy for bringing out this scholarly edition of a high class Sanskrit work.

V. Hanumanthachar

110009

---

SUDDHĀDVAITAMATE BRAHMATATTVA NIRŪPAṆAM by Dr. Arunachandra Sastri: Pub: by Chunilal Gandhi Vidyabhavan. Surat Pp. iv: 56. Price Rs. 1·50.

Suddhādvaitism founded by Sri Vallabhacharya is one of the well known systems of philosophy commanding a large following. This short treatise under notice in Sanskrit language divided into three chapters gives a birds eye view of the Suddhādvaita system. In the first chapter as a sort of prelude, the author has given a sketch of the growth of philosophical thought in India from the earliest Vedic times. In the second chapter he has selected certain important topics and expounded them from the stand point of Suddhādvaitism e.g.

F. 23

CC-0. In Public Domain. Gurukul Kangri Collection, Haridwar

Digitized by Arya Samaj Foundation Chennai and eGangotri

what constitutes Śabda pramāṇa which alone is capable of revealing the real nature of Brahma, whether Brahma is with or without attributes, whether Brahma is knowable or not knowable, is the universe real or illusory, what is the relation between Brahma and Universe, is Brahma material cause or instrumental cause of the universe, what is the nature of Jīva, whether it is eternal or created, what is its relation with Brahma, what is the nature of Mukti, what are the means of attaining Brahma etc. In the third chapter the author critically collates Śuddhādvaita with Kevalādvaita of Śaṅkarācārya and Viśiṣṭādvaita of Rāmānujācārya and states that it stands between the two. Bhakti as the means of realising Brahma is of two kinds-Puṣṭimārga and Maryādā-mārga—and it occupies a very important place in Vallabha's system almost amounting to the very end itself:cf (P. 45)

इमे पुष्टिमार्गीयाः मोक्षादपि भक्ति गरीयसीं मन्वाना निरवध्यानन्दं रासलीलायामनुभवन्ति। अतस्तेषां मोक्षः सायुज्यम् इदमेवोत्कृष्टोत्कृष्टम् फलं पुष्टिमार्गस्य।

But this conception of bhakti naturally involves the problem of duality which comes in conflict with Vallabha's basic concept of Abheda. The author has explained how Vallabha gets over this difficulty by accepting Sāyujya type of Mokṣa. This treatise furnishing within a small compass a clear idea about the main principles of the Śuddhādvaita system speaks for the author's command over the subject. The language is chaste and the exposition clear and lucid. This is the receipient of the "Suratwala Goswami Shri Vrajaratnalalji Maharāj Golden Jubilee Suddhādvaita Vedanta Prize" for the year 1954. The Chunilal Gandhi Vidyabhavan has done well in publishing it which is a valuable addition to the literature bearing on Vallabha's system.

V. Hanumanthachar.

---

पुस्तकालय
गुरुकुल कांगड़ी विश्वविद्यालय
हरिद्वार

CC-0. In Public Domain. Gurukul Kangri Collection, Haridwar

Digitized by Arya Samaj Foundation Chennai and eGangotri

## PUBLICATIONS OF THE GANGANATHA JHA RESEARCH INSTITUTE, ALLAHABAD

| | | Rs. |
|---|---|---|
| 1. | Sanskrit Documents.—Edited by Dr. S.N. Sen and Mm. Dr. Umesha Mishra ... ... | 15 |
| 2. | Mīmāṁsā Jurisprudence: The Sources of Hindu Law.—By Shri A.S. Nataraja Aiyyar, M.A., M.L. | 4 |
| 3. | Gauḍapāda-Kārikā (Alātaśānti Prakaraṇa, with English translation, notes from Buddhist Sources and Critical Introduction).—By Shri Jñanendralal Majumdar, Calcutta. ... ... ... | 5 |
| 4. | Date of the Bhārata War.—By Prof. Tarakeshwar Bhattacharya, M.A., Banaras. (Rejoinders to it also available) ... ... .. | 3 |
| 5. | Problem of Health in Mithilā.—by Dr. Lakshmi Kanta, Professor, Medical College, Darbhanga... | 3 |
| 6. | Indological Studies, Part III.—By Dr. B. C. Law ... | 7 |
| 7. | Prātimokṣa Sūtra of the Mahāsāṅghikās.—Edited by Dr. W. Pachow, Ph.D. and Ramakanta Mishra, M.A. ... ... ... ... | 5 |
| 8. | Quarterly Journal of the Ganganatha Jha Research Institute, back numbers Vols. I to XVI per Volume (Vol. III, Parts 2-3 are not available.) ... | 25 |
| | Annual Membership ... ... ... | 12 |
| | Life Membership ... ... ... | 150 |

## SELECT OPINIONS

### 1. Sanskrit Documents

"... it will be very useful to historians of that period in its presentation of unique and interesting material. I hope that the great riches of the National Archives will continue to be published in such valuable form".—Dr. Horace I. Poleman, Librarian, India Section, Congress Library, U. S. A.

"Splendid publication."—Giuseppe Tucci, Institute Italiano Per Il Medio ed Estremo Oriente, Rome.

CC-0. In Public Domain. Gurukul Kangri Collection, Haridwar

Digitized by Arya Samaj Foundation Chennai and eGangotri

"Though primarily interesting of course, on account of their historical contents, the documents also contain some points of interest for the student of Indian linguistics...the learned editors seem to have fulfilled their task very well."—Prof. F.B.J. Kuiper, Prof. of Sanskrit, State University of Leyden, Netherlands.

"...highly interesting and valuable publication. It is, if I am not mistaken, the first work of the kind, and very useful to be aware that Sanskrit was not only a language for kavis or philosophers, but also a precise instrument for every-day purposes. Your edition is excellent, notes and indexes are particularly well arranged and complete."—Prof. Jean Filliozat Secretaire, Societe Asiatique, Paris.

" I have read this valuable book with great interest and great profit. The documents themselves are very interesting and the notes and commentaries are full of useful information. Some of the texts published are real " human documents" which shed light on the history of Indian civilisation during stirring times. Moreover, they show how Sanskrit continued to have a hold on educated people."—Dr. J. Gouda, Prof. of Sanskrit, State University of Utrecht, Netherlands.

" The *Documents* are a really valuable collection, ably edited and translated, for they throw useful and interesting side-lights on the political and social events of their time."—Dr. L. D. Barnett, London.

## 2. Mimamsa Jurisprudence or the Sources of Hindu Law

T. R. Venkatarama Sastri, ex-Advocate-General and Law Member, Government of Madras—" Your book is good."

A. Sankaran, M.A., Ph.D., Professor of Sanskrit and Comparative Philology, Presidency College, Madras—

" Mr. A. S. Nataraja Aiyyar's book bears ample evidence of the author's deep learning, extensive knowledge and mastery of the principles of Mimamsa. His exposition of the principles of Mimamsa and their application to Hindu Law and legal texts is quite clear and accurate ; and his investigations open a very fruitful and necessary field of research in independent India and they richly deserve recognition."

CC-0. In Public Domain. Gurukul Kangri Collection, Haridwar

Digitized by Arya Samaj Foundation Chennai and eGangotri

CC-0. In Public Domain. Gurukul Kangri Collection, Haridwar

Digitized by Arya Samaj Foundation Chennai and eGangotri

यह पुस्तक वितरित न की जाय
NOT TO BE ISSUED

सन्दर्भ ग्रन्थ
REFRENCE BOOK

Compiled
1999-2000

CC-0. In Public Domain. Gurukul Kangri Collection, Haridwar

Digitized by Arya Samaj Foundation Chennai and eGangotri

CC-0. In Public Domain. Gurukul Kangri Collection, Haridwar

Digitized by Arya Samaj Foundation Chennai and eGangotri
CC-0. In Public Domain. Gurukul Kangri Collection, Haridwar